VICTORY LOAN DRIVE---OCT. 29-DEC. 8
"Let's Finish the Job"

VARIETY

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RADIO CHILLS HOT-COIN GUESTS

Theatre Authority Seeks Payment For Performers at All Benefits

Revolt against playing benefits has reached the stage where Alan Corelli, head of Theatre Authority, will ask the TA board at its meeting Thursday (6) for legislation outlawing further free shows at Madison Square Garden, N. Y., as an initial step in cutting down on "free" shows. Simultaneously, Corelli will ask that he be empowered to meet with Garden officials to ask them that all benefits be spaced at longer intervals than is prevalent now.

Discussion on the benefit situation was teed off last week by an affair held Saturday (24) in Philadelphia, where the Deborah sanatorium, a free tubercular hospital at Browns Mills, N. J., ran a shindig at Convention Hall there. Some $18,000 was paid in salaries to talent and the institution was still able to realize a profit of around $16,000 on the affair. Both bookers as well as performers

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Peronists Assault Arg. Show People

Montevideo, Dec. 4.

Intimidation of Argentina's showfolk has already been launched by Colonel Peron's Fascist-minded flying squads. To the almost unanimous alignment of the country's show biz on the side of democracy in the electoral campaign, the terrorist minority has now decided to use force.

The first blow was aimed at Paul-

(Continued on page 24)

SPONSORS PAYING OFF THROUGH MERCHANDISE

New policy on Philco and Nash-Kelvinator shows permits guests to take merchandise put out by the two manufacturers in lieu of regular fees.

Typical of way deals are being handled today is Perry Como's acceptance of $100 for his forthcoming stint on Philco Hall of Fame Dec. 16. Balance of the $3,000 guest shot pact gives Como a nine-foot refrigerator, a deep-freezing unit, and air-condi-

(Continued on page 49)

Pass 'Bell Tolls' in Arg.

Buenos Aires, Dec. 4.

Paramount's long battle to get the Argentine authorities to allow exhibition of "For Whom the Bell Tolls" has finally resulted in a victory for the anti-Falangists.

Argentina's Foreign Secretary, Dr. Cooke, gave the green light early last week by notifying the Minister of the Interior that the ban was lifted. The Under Secretary of Information, Dr. Delio Martinez, who is in charge of entertainment matters, signed the necessary order.

Voice Now Hankers To Wield Own Baton

Frank Sinatra has a hankering to try his hand at conducting a large orchestra. He has certain ideas he'd like to apply to such an effort and he'll try them soon for Columbia Records at the helm of a large band, including all sorts of strings, oboes, etc.

Resultant recordings will be marketed by Columbia in album form.

Monaco Curtain Piece Posthumous Success; 'Begin' a Best Seller

Jimmy Monaco, who died several weeks ago in Hollywood, missed the satisfaction of seeing one of the last songs he wrote become one of his biggest hits, perhaps his biggest of all.

With Mack Gordon he penned the song, "I Can't Begin to Tell You," which, with comparatively few major plugs, has bounded in just a few weeks high up onto the best seller lists. It's from "The Dolly Sisters" (20th), published by Bregman, Vocco and Conn.

So far, "Begin" has gone over 500,000 copies, including rack orders, and is currently selling in the neighborhood of 12,000 copies a day. It surely will wind up as Monaco's biggest hit financially, since music sales are now at a peak never before reached.

Prior to "Begin," Monaco's biggest song was "You Made Me Love You (I Didn't Want to Do It)," which was a sales hit three different times.

TED GAMBLE MAY TAKE POST WITH STATE DEPT.

Ted Gamble, prominent in the show biz bond drives with the Treasury Dept., may wind up in the State Dept. as an under-secretary. Understood President Truman is personally interested in retaining the former northwest theatre owner in Washington service.

Also understod that a $100,000 post was proferred Gamble by Spyros Skouras with 20th Century-Fox in the financial cabinet of the company. This differs from a previously rumored pub-ad dept. offer.

Ex-Grossinger's Aide In 'Traviata' for Met

Two years ago Robert Merrill was on the social staff of Grossinger's, Catskill Mt. (N. Y.) hotel resort.

On Dec. 15, Merrill, a baritone, makes his debut with the Metropolitan Opera Co., as the male lead in "La Traviata."

AGENCIES CURB JACKED-UP JACK

By GEORGE ROSEN

The guest star season on the top air shows is in full swing, and talent buyers are more than a little disturbed over the continued spiraling of costs. It's becoming increasingly tough, they say, for the sponsor to keep his show within the budget framework and pact the kind of names people want to hear. Everybody from a Quiz Kid to the top pix personalities is riding the kilocycles and cashing in. The talent boys say the situation has gotten completely out of hand and fear the only solution lies in the setting of a price ceiling to which everybody, with no exceptions, must conform.

Initial step in this direction has already been taken by the two agencies that wrap up the top radio bill-

(Continued on page 20)

N.Y. Nitery Ops Look For Return to Pre-War Gayety, Top New Year's Eve B.O.

New York nitery operators expect this New Year's eve to be more widely celebrated than any since the start of the war. They point out that with victory and with return of many troops from overseas, people will be in more of a mood to celebrate than at any time since Pearl Harbor.

But despite optimism on the heavy business to be done at that time, niteries expect to give wider publicity to holiday celebrations than ever before. Reason for the heavy exploitation is the fact that they will not take a chance on underselling, as was done last year, when many spots had empty tables because people were fearful of going to niteries in the face of advance publicity declaring most space was

(Continued on page 24)

Home Tele Sets Not Due on Market Till Early '47 According to Top Producers

Despite recent optimistic statements from top men in the television field that the infant industry is all set to swing into high gear, the date is still far in the future when enough receiving sets appear on the market to bring top-coin commercial sponsors into the picture, according to manufacturers. Producers remain extremely pessimisitic in estimates about when video-receiving equipment will be rolling off the production lines and also about bringing the price level of sets down to the brackets of the average family income.

Chief obstacles in the production picture remain the OPA price ceilings on component parts and the natural inclination of manufacturers to bring their production of radio sets up to prewar levels before entering the television picture, for

(Continued on page 22)

Van Needs Archbishop's Okay for 'Soldier' Role

Hollywood, Dec. 4.

Van Johnson was nominated by Metro to star in "The Risen Soldier," pending approval of Archbishop Spellman of New York.

Picture is the story of a returned serviceman and carries a deeply religious theme. Understood the studio agreed that the Archbishop has the right to approve the male star.

IIIS Tightens Belt, Radio-Press-Pix Group Tossed on Labor Mart

Five hundred radio, pix and press guys, many of whom have been out of the commercial sphere for the duration, are going to hit the pavements looking for jobs by Jan. 1, tightening an already tight labor-market in those fields. All are from the two Government agencies, Office of War Information and Office of Inter-American Affairs, which are now functioning jointly as the Interim International Information Service (IIIS) under State Dept. management.

OWI overseas branch had 2,500

(Continued on page 22)

BROWN'S GBS O.O.

John Mason Brown is scheduled for a fast one-week in England during December, going and returning by Clipper, for the purpose of reviewing George Bernard Shaw's new play for the Saturday Review of Literature.

Brown's pieces for the Review and his Saturday afternoon broadcast "Of Men and Books" for CBS are his two main activities since leaving the Navy.

Talent Tax Woes Nip Pix-Makers

Hollywood, Dec. 4.

Indie film producers are having a tough time signing top stars and directors, largely because of income tax bites, which are poisonous to stratospheric salaries. Talent agencies are swamped by demands from independent film makers to line up names for increased production during 1946.

Major studios are in better shape than the indies, because of their large talent rosters, but they are also finding difficulty in persuading their own contractees to do more than the minimum number of films required by their pacts. Big stars and directors, who formerly made four pictures a year, are now balking at more than two.

This is "THE HOUR OF CHARM"

Prez Birthday Ball in Washington To Be Curbed; Set FDR Memorial Concert

Washington, Dec. 4.

Washington's celebration of the President's Birthday ball will be considerably curtailed this year, with the main attraction a Roosevelt Memorial concert at Uline's Arena. For this Jose Iturbi, Nelson Eddy and Judy Garland are expected to appear.

There will be the usual grist of Hollywood stars coming for the celebration, and a banquet will be served at the Mayflower hotel. President Truman has agreed to speak on the night of Jan. 30, on the subject that was dear to the heart of President Roosevelt—the control of polio.

The "Command Performance" at the National will be suspended. The program, from which $22,000 was realized last year, will be continued.

Hollywood will be asked to help, sending stars and personalities to Washington to help make it a gala affair.

James L. Martin was elected executive-director of the celebration, replacing Richmond B. Keech, now one of President Truman's assistants.

A much shorter program was detailed by District Commissioner John Russell Young, who had talked it over with Carter Barron, chairman of the entertainment committee.

Chi Critics Lambast Lionel Barrymore's 'Concerto' in Debut

Chicago, Dec. 4.

Lionel Barrymore's "Piano Concerto No. 1" had its world premiere in an Orchestra Hall concert here last week. It was presented by the Chicago Business Men's orch, with George Dasch as conductor and 13-year-old June Kovach at the keyboard. Chi's music critics were not too impressed.

It "failed to resemble anything like an important contribution to American music," said C. J. Bulliet of the News. "Mr. Barrymore's battered themes would have been happier growing up into tunes such as might grace a Hollywood musical comedy." Claudia Cassidy, of the Tribune, was kinder, though far from hailing Barrymore as another Shostakovich. "Mr. Barrymore has nothing to say here that has not been better said before, but the man has a flair," she said. "Barrymores always do."

Sinatra Plaqued For Juve Racial Efforts

Hollywood, Dec. 4.

Frank Sinatra was voted the first annual Award of Merit by the Hollywood Women's Press Club for "outstanding achievement in industry relations." Recognition was the result of Sinatra's personal work in the national problems of juvenile delinquency and racial prejudice.

Singer will receive a bronze plaque at the club's annual dinner here Dec. 18.

Barrymore 'Tenement' Sold

Beverly Hills, Dec. 4.

Hilltop home of the late John Barrymore, which cost about $350,000, was bought by Jacqueline Ginette Grimaldi, operator of a school for children. Price was undisclosed.

Home, which Barrymore once called a "Chinese tenement," was sold by his former wife, Mrs. Dolores Costello Barrymore Vruwink.

Russel Crouse

writes on

"Of 'Arsenic' and the 'State' of the World"

in

VARIETY's

10th Anniversary Number Out Soon

KITTY SPIEGEL'S 4TH VENTURE WITH LeROY

Chicago, Dec. 4.

As reported exclusively in VARIETY three months ago, Kitty Prest Rend Byfield Spiegel, Chicago socialite, and Mervyn LeRoy, film producer and director, will be married about Feb. 1 in Hollywood.

Ceremony will mark the fourth marital venture for Mrs. Spiegel, 41-year-old widow of Sidney M. Spiegel, Jr., executive of Essaness Theatre circuit here, who died Oct. 20, 1944, and left her more than $1,000,000. It's LeRoy's second marriage. He was divorced last Aug. from Doris Warner LeRoy, daughter of Harry M. Warner, who last month married director Charles Vidor.

A year after she made her debut in 1922, Mrs. Spiegel married Chi socialite William P. Rend II. They were divorced after six years of marriage and one child, Rita, now 16.

A month later she married Ernest Byfield, Sr., operator of Chi's Sherman and Ambassador hotels, who had been divorced the year before from Mrs. Gladys Rosenthal Byfield. In 1938 she was divorced from Byfield, and awarded custody of their daughter Gene, now, 14, and $10,000 annually "until such time as remarriage."

The much-married bride drew her allowance only a scant four months and then married Spiegel, heir to a furniture fortune and vice-president and treasurer of Essaness. She was Spiegel's second wife. His first was Fay Lanphier, "Miss America of 1925." That marriage lasted only a month, and she returned to California and her mother. Reports at the time said that Fay collected more than $100,000 in an out-of-court settlement.

At the time VARIETY's Chicago office revealed their engagement, both LeRoy and Mrs. Spiegel made vehement denials that they would marry.

181st WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1945"

El Capitan Theatre, Hollywood, Cal.

"It's terrific — its colossal — it's gigantic. Boy, what a show!"

JIMMY DURANTE.

'Come All Ye Faithful,' Las Vegas Sees Light

Las Vegas, Dec. 4.

This town, noted for its "recreational activity," is going in for religion in a big way. J. Walter Thompson agency reports a forthcoming construction program calling for eight new churches to offset the whirr of roulette wheels, the click of gaming chips and the exhortations of crap-shooters.

Church development is explained as a result of the city's rapid growth and the need of religion in the community's social life, some sectors of which are rated as "commercial."

Jackie Moran Cleared On Charges Over Checks

Des Moines, Dec. 4.

Check charges against Jackie Moran, 21, former juve in pictures, has been dropped in Des Moines and Hollywood. Warrants based on two checks allegedly passed by Moran at Hotel Ft. Des Moines in 1944 were withdrawn and charges dismissed at the hotel's request.

Moran also was charged with writing three worthless checks in Hollywood, but it is indicated all checks have been made good.

The Berle-ing Point

By Milton Berle

Washington, Dec. 4.

Ah, Washington, The City *Bureau*-ful!...The city of the Who's Who... I got off the train and everyone said, "What's that?"...Checked into the Statler hotel—that's the U. S. Mint with house detectives...The Washington hotel situation is worse than ever...Visited the Washington monument and was quite surprised.. Never knew George was as tall as that!...Down here they have a wonderful system for visiting comedians . Bob Hope entertains for the President.. Fred Allen plays for the Secretary of State ...Now I'm in town...Has anyone seen Alf Landon?

THE GREAT WIT WAY!

Prospectors in Arabia have found a gold mine which belonged to King Solomon...With 1,000 wives, he needed a gold mine.

Understand I've been left out of the Social Register this year—for the 37th consecutive time...Imagine being left out of the register—what am I, petty cash?

Phil Baker knows a Hollywood actor who divorced his wife and married her sister. He couldn't stand breaking in a new mother-in-law.

The luck I have...Dreamed about Ginger Rogers, but she brought her mother along.

OLD JOKES AT HOME:

Understand Mike Todd is readying a show that will have more strips than a pound of bacon...

Hildegarde, I'm told, is quoting from "Out of My Trunk" on the Persian Room floor...That's like being named Man of the Year by the National Assn. of Prison Wardens...

Martin Ragaway knows a girl who is so "unendowed" that she wears concave sweaters...

Incidentally, I was in that film, "Love Letters"...You probably didn't see me...I was the guy who ran down to the corner to mail them...

Peter Donald says that with the prices they charge that place should be known as the Squawk Club.

There've been so many cuts in "Spring in Brazil that if it ever opens in New York it'll probably be reviewed by the American Medical Journal...

Barry Gray (the Martin Block with Benzedrine) says, that since Frankie's illness, the Sinatra fans have been wearing their bobbysox at half mast...

THERE'S NO TRUTH TO THE RUMOR:

That it takes Bing Crosby so long to make a picture because he rides to work on his horses . That Jack Benny is submitting entries for that $10,000 contest on "Why I Hate Jack Benny"...That Warner Bros. has an option on Eva Braun's diary...That the victim in a Boris Karloff picture has to first take a *scream* test...

ADDENDA:

The Ink Spots open at the Zanzibar tonight (5) and I wish I could be there...Art Cooper tells me that instead of table napkins they're going to use blotters.

Saw a picture the other night that was so bad the ushers showed you to your seat walking backwards—so they wouldn't have to look at it.

One more suggestion as to where Hitler may be hiding. Have they looked in Jay C. Flippen's hair?

SCULLY'S SCRAPBOOK

By Frank Scully

Soapbox Sanctum, Dec. 2.

Beg podden, we're back again on the Soapbox Trail, back-tracking toward Palm Springs. I was typing along nicely, the typewriter parked on a soapbox in the back of the car, when we dipped into a rocky wash and a most amusing paragraph bounced out of the machine. I never missed it 'till we were near Cucamonga. Anyway, there was nothing for us to do but turn around, hoping to pick it up before a scout for the Marx Brothers found it and dropped it into the script of "Adventures in Casablanca." After all, on the desert it's "finders keepers."

This isn't the first time a thing like this has happened to us. I remember when Alice and I were honeymooning in Paris and Philip Eliot offered to drive us to Nice. He didn't tell us 'till we reached Fontainbleu that he was in a dreadful rush and simply had to get to Nice before the banks closed, or opened, or something. So we drove madly through slashing rain and kept crossing and uncrossing railroad tracks just ahead of trains. Finally near Lyon our trunk was shaken loose and fell into the mud. A car coming from the opposite direction hit it a smack and dragged it 50 meters. Eliot was all for letting it remain there, but we screamed hysterically that the trunk contained several chapters of the biography of Bernard Shaw, which I was writing under the name of Frank Harris. Even more valuable, it contained original autographed letters of Shaw's, first editions and all that sort of thing. Alice's pleadings got Eliot out of the car and he dragged the battered trunk through darkness and mud to rope it on the trunk rack. It took a terrible beating. No critic subsequently came anywhere near handling it as roughly.

We tore on toward Nice and arrived there either before the bank closed or opened, or whichever was the least disastrous thing for it to do. All parties survived the adventure because I note that Eliot and Nina Wilcox Putnam, to whom he is married, are now going to revive "The Better 'Ole," a play Philip inherited from his uncle.

Those Dolly Sisters

While down that Riviera way I want to sing my praises of 20th-Fox's production of "The Dolly Sisters." The Dollys and the Scullys spent a lot of time not in each other's company on the Riviera. I saw facsimiles in the picture of their doings as recorded in VARIETY and I thought, "Gosh, did I write that? I thought I was the best Riviera correspondent VARIETY ever had. I know I was the first, and I'm sure I recorded the doings of Jenny and Rosie in a livelier fashion than that." But maybe not. Photostats don't lie. Still, there are so many liberties taken with the historical record in the making of this picture that maybe my Nice Chatter got shaken around, too. Incidentally, Marian Spitzer, once a VARIETY muggette, worked on the script.

More surprising than the Dolly sisters being blondes instead of brunettes, or Harry Fox composing rainbows with other people's musical notes, is the way the French train service is stepped up under Messrs. Jessel, Cummings and Zanuck.

Jenny (or was it Rosie?) has one hour to make up her mind whether to go to the Paris station to say goodbye to her huband, Private Harry Fox, returning from France to America. In that hour she completely changes her coiffeur from one 1945 hairdo to another 1945 hairdo and gets to the station ahead of time. A lucky thing, too, because Harry says the train is to leave at 12:40 and, gosh, if the clock in the station doesn't show it leaving five minutes ahead of time! Brother, it's years since a French train arrived on schedule and never before or since have they been known to leave ahead of time. It's wonderful. General De Gaulle should see the picture. It will prove to him that Paris under the Dolly Sisters was magnificent and maybe if he can get the Andrews Sisters to come over now, trains will run on time even without coal. They're a hot trio, remember.

We Planned It That Way!

It now turns out that the sprawling character of Los Angeles is a virtue. If you live in Hollywood it's a 10-mile jump to 20th-Fox and even further to M-G-M. Warners is a five-mile gallop over the "pass." Republic is more miles north of Warners.

All this dissembling in a world of mass production is supposed to be the only defense against a barrage of atomic bombs. It's called "decentralization for defense." New York, Chicago, Detroit, London, Paris, Boston and even Moscow will now have to borrow Stephen Leacock's horse and ride off in all directions. But Los Angeles is lucky. Los Angeles is already an unscrambled egg. Who was the farseeing genius who laid it that way?

How to Get An Apartment

Here is a priceless piece of Inside Stuff. It was worked out by Helen Colton, once a VARIETY muggette in Newark and now a magazine feature writer in Hollywood, where rooms are—may I say slightly scarce?

First she borrowed a postcard size mimeograph machine. Then she composed a teaser campaign and circularized 100 selected hotel and apartment owners, telling them she was married to Martin Field, playwright, that they had no children, dogs, furniture wood-carvers or lost weekend drinking friends. As a final teaser she added that she frequently has passes to shows, previews and the like, which she would gladly share with the landlord.

Within 24 hours she had three offers. That was weeks ago. She took her pick, turned others over to homeless friends. Other free apartments are still coming in. By grapevine her "in" is spreading through Hollywood. In fact, she is now getting letters wanting to buy her refusals. For good money, too. Some of the quiz kids are even producers. She may soon sell an "original" that way. It has happened before, but never before has the pressure been from the producer on the writer. Always it has been the other way.

Obviously, this routine will work just as well in other places and, if you know Chinese, also in Shanghai. The minimum bonus for tips like this is $50, but I'm not asking for it because there may be a law. In Russia, I understand, if they reprint anything like this, they don't ask your permission. Instead, they credit you and if, and when, you visit the country you can then spend the roubles. But who wants roubles? What everybody wants, even in Moscow, is an apartment!

Dwight Taylor in N.Y. To Witness Mom's Kudos

Hollywood, Dec. 4.

Dwight Taylor left for New York over the weekend to attend presentation of Critics Circle Award to Laurette Taylor, his mother, for the best performance of the year in "Glass Menagerie."

Taylor has been working here on script of "Ramona" for 20th-Fox.

SELZNICK'S ANN SORELL

Annette Sorell, ingenue in "Therese" (Biltmore, N. Y.), has been signed by David O. Selznick to a seven-year option contract, George Seaman agenting on deal.

Actress leaves for Coast end of January.

LASTFOGEL EAST FOR 4TH ANNI OF USO-CSI

Abe Lastfogel, president of USO-Camp Shows, is due to arrive from the Coast the latter part of the week to address a luncheon being tendered by Walter Hoving, chairman of the Board of United Service Organizations, to members of the entertainment industry, at the Waldorf-Astoria hotel Tuesday (11). Luncheon is being given to celebrate the fourth anniversary of USO-Camp Shows. John D. Rockefeller and Lawrence Phillips, exec veepee of Camp Shows will also speak at the affair.

It's not yet known how long Lastfogel will remain in the east.

JOHNSTON RESHUFFLES MPPDA

A Significant Milestone

Since the death of David Bernstein, Loew's veepee and treasurer, the company has made a series of promotions and officer designations which certainly dramatize Loew's desire to retain and bolster its executive manpower. The revitalization of enthusiasm is pointed up by the uppings of such Loew vets as Charles Moskowitz, Joe Vogel, Lep Friedman, Oscar Doob, Marvin Schenck (just made a veepee), Ernie Emerling, and others. Yesterday Warner Bros. elected four new veepees in Robert W. Perkins, Ben Kalmenson, Mort Blumenstock and Harry Kalmine.

All around us in the picture business there are sparks of new and vigorous potentials. International-Universal-Rank is one, giving Spitz-Goetz-Matty Fox, et al. a stake in a ninth big league producing-releasing-exhibiting company with worldwide prospects. The Rosenwald millions come into pix via Armand Deutsch (of the family), coupled with film vet Hal Horne and production exec Stanley Kramer. Carl Leserman's sales energies have been snared away from United Artists by Ben Bogeaus (David Loew), which augurs still another aggressive organization. From the Coast are rumblings of Charlie Einfeld's new setup, plus many another independent film producer. Studio heads continue to bewail that in former years you made a deal by a handshake or over the phone with an agent. Today there are business managers and lawyers who figure out the percentages which ofttimes kayo contracts and influence self-contained capital-gains setups.

This is certainly the era of cashing in one's own energies to the fullest. Manpower is at a premium, and choice manpower is wisely harnessed by attractive profit-sharing deals.

The last couple of weeks certainly have marked a significant milestone in the picture business. *Abel.*

Hollywood Short-Sighted on Video, May Lose Chance, Sonora Prez Warns

Chicago, Dec. 4.

Major film companies were accused of shortsightedness as far as television is concerned by Joseph Gerl, prez of Sonora Radio & Television Corp., prior to leaving Chicago last week to address the Oklahoma City Chamber of Commerce on the growth of video into a commercial reality.

Paramount, and video pioneers RCA and DuMont, are the only companies to date to apply for the top limit of five stations in the low frequencies. Already active in L. A. and Chicago (WKBW), Paramount wants to spot other stations in Boston, Detroit and San Francisco. Dumont, 37 percent held by Paramount, has applied for video outlets in Washington, Pittsburgh, Cincinnati and Cleveland. DuMont is already on the ether in New York (WABD).

"All of which means that any national television show will have to be carried to the local television station by means of films," he continued, "just as some soap operas

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HERBERT'S 'TOYLAND' OPERETTA TO MORROS

Boris Morros, independent producer now in New York, has a deal nearing completion for the rights to Victor Herbert's operetta, "Babes in Toyland" with Ella Bartlett, daughter of the late composer. While Metro made a picture based upon "Babes" with Stan Laurel and Oliver Hardy in 1934, its lease on the rights has since expired.

Prior to doing "Toyland" as an elaborate operetta, Morros will make, in order named, "Immortal Beloved," based on life of Beethoven, and "Carnegie Hall." "Babes" will be in color, under plans.

Sam Jaffe's Indie

Hollywood, Dec. 4.

Sam Jaffe returns to indie production with Lloyd Bacon directing "Glittering Hill" for him.

Bacon has chore, "Home Sweet Homicide," at 20th-Fox which starts in about 60 days. He will then do film for Jaffe about five months after completion of that.

Col. Lord Back at Metro

Hollywood, Dec. 4.

Lt. Col. Robert Lord checks in at Metro this week to start work under his new contract as producer, his [illegible] civilian task since his discharge from the Signal Corps.

Before he entered the Army, Lord was a producer at Warners.

Carole Landis Suspended

Hollywood, Dec. 4.

Carole Landis is off the payroll at 20th-Fox because of her refusal to play the femme lead in "Somewhere In the Night."

Suspension will continue while the picture is in production.

Tele and Jukepix Rights Ruling

Television and jukebox rights on 16mm. film is not embraced in nontheatrical rights, according to an interesting ruling handed down by Judge Coxe, of the N. Y. federal court, in a case involving Mohawk Film Corp. In 1940, Mohawk purchased all rights of the trustee in bankruptcy to a group of pictures of the old Grand National Pictures Co. Subsequently, in 1941, Home Film Library, Inc., bought the 16mm. non-theatrical rights to some of the comedy shorts involved.

Eastern Trading Corp., successor to Home Film, last year made claim that tele and jukebox rights on 16mm. film were included in nontheatrical rights while Mohawk contested this, winning on the decision just rendered.

Mohawk was represented throughout the proceedings by Harry Lewis, N. Y. attorney.

H'wood Distaffers Prep Apple Derby; Ban Bing

Hollywood, Dec. 4.

Hollywood Women's Press Club has mailed ballots for its annual award of the Golden Apple to the most cooperative film players, male and femme, and the Crab Apple to the least cooperative. Award is open to all film players except Bing Crosby. Gals have given him up as a problem child and relegated him to a class by himself.

Alan Ladd and Betty Hutton won the Golden Apple last year, and Walter Pidgeon and Sonja Henie the Crab Apple, equivalent to a journalistic raspberry.

Wallis and Hazen in N.Y.

Hal Wallis and Joseph H. Hazen get into few New York today (5) for week's stay.

Producer returns to Coast next Monday to get "Searching Wind" before lenses.

NOW CALLED MP ASS'N OF AMERICA

Motion Picture Producers & Distributors of America—the so-called "Hays Organization" founded in 1922—and the Association of Motion Picture Producers in Hollywood will become extinct in name on Dec. 12 at a meeting of the former organization in N. Y. In the future one organization will represent the major motion picture group, Motion Picture Association of America, Inc., of which Eric Johnston is president and sole boss.

Johnston has been paving the way for the new setup, and through his Washington headquarters will operate the New York and Hollywood offices of the association, with vicepresidents in charge of each office. Francis Harmon, who was on leave from the Hays outfit to the War Activities Committee, will be in charge of operations in the N. Y. office.

Byron Price was okayed over the weekend to be veepee in charge of the Hollywood offices by the Hollywood producer group who, at first, when his name was suggested for the post, wanted to see and talk with him before accepting him for the job, but afterwards wired their okay. It's a $75,000 post.

Johnston has already gotten busy to get rid of the Hays personnel in N. Y. Quite a few will go off payroll on Jan. 1.

One veteran to go is Curtis Isroy (Roy) Norr, of Ames & Norr, public relations counsellor, who is now on the Coast, as well as Glendon Allvine, who was publicity head of the N. Y. office. Fred S. Herron, brother-in-law of Will Hays, who has been in the service, and prior to that handled foreign matters, is also in the group, which also includes Dirrelle Chaney, John Salt, Alfred J. Croft and others.

Another strong Haysite, ex-Gov. Carl E. Milliken (of Connecticut), who has been handling foreign affairs for the office, will, however, continue for at least for another

(Continued on page 24)

Perkins, Kalmenson, Blumenstock, Kalmine WB VPs; $2 Dividend

In addition to electing four new vicepresidents, Warner Bros. yesterday afternoon (Tuesday) at a meeting of the board declared a quarterly dividend on the common stock, reduced outstanding bank indebtedness and wiped out a good will asset carried on its books.

New vicepresidents are Robert W. Perkins, general counsel and secretary; Ben Kalmenson, general sales manager; Mort Blumenstock, advertising-publicity director, and Harry Kalmine, president and general manager of Warner theatres.

WB board voted to prepay on Dec. 10 a total of $4,921,000 principal amount on outstanding term bank loans. This, plus a previous payment made, will reduce the bank loans to $30,229,000. Good will asset of $8,800,000 is wiped out by charging the amount against earned surplus.

Quarterly dividend declared on common is 50c, payable Jan. 4 to holders of record Dec. 10 next.

NCCJ Luncheon Set

A committee of 40 executives of show business has been set up by J. Robert Rubin, chairman of the amusement division of the National Conference of Christians and Jews, in connection with a special luncheon to be held at the Hotel Astor, N. Y., Dec. 14.

Several important speakers are being lined up for the lunch.

Yarbrough to Steer 'Wolf'

Hollywood, Dec. 4.

Jean Yarbrough draws the director assignment on the forthcoming horror picture, "She Wolf of London," at Universal.

Filming starts Dec. 10, Ben Pivar producing.

Anglo-American Mating in Gab and Go Looms for First Time With UW Merger

By ABEL GREEN

Between frequent trips from Hollywood to London, the new United World Pictures hopes to achieve that international amity of boxoffice viewpoint which Metro, somehow, alone seems to have solved. And in that company's instance only partially through Ben Goetz, Sir Alexander Korda, et al. In the new J. Arthur Rank-Universal-International Pictures scheme of things, Bill Goetz, as IP production chief, and Matty Fox as UW prexy, hope to set up a permanent policy which will conform with Nate Blumberg's credo of "diction and movement" as the solution to a worldwide Anglo-American sales market.

When the deal was first being talked between Blumberg and J. Cheever Cowdin, respectively prez and board chairman of Universal on the one hand, and the Rank interests on the other, the theatre-wise Blumberg stressed that until British films achieve action (movement) and diction (away from the deliberate British manner of speech) there can never be a whole-hearted acceptance of English films in America. But once corrected — and Blumberg pointed to the imposing British acting colony in Hollywood which, under U. S. standards, has certainly assimilated the Yank manner of

(Continued on page 22)

"400 War Correspondents Today Are Just Bums"

observes

Quentin Reynolds

himself a veteran war correspondent

a highlight special editorial piece

in the

40th Anniversary Number of

VARIETY

Schaefer May Return to UA

George J. Schaefer, onetime president of RKO and top sales exec with a number of film companies, may return to United Artists as general sales manager. He would thus be directly under veepee Grad Sears, now abroad with UA prexy Ed Raftery, on company business. Sears is worldwide sales chieftain.

David O. Selznick is the keynoter in returning Schaefer to the UA fold.

RAFTERY WILL PRECEDE SEARS BACK TO THE U.S.

While Ed Raftery followed Grad Sears to London by a week, the United Artists prexy will be back sooner. He's due back next week, whereas, Sears isn't slated to return until Xmas.

Latter, worldwide sales veepee, is going into Spain, etc., on company business. When Sears returns he has yet to make an exploratory trip throughout South America.

UA to Distrib 'Caesar' in Americas

London, Dec. 4.

Edward Raftery and Grad Sears, United Artists toppers, here on production-distribution huddles told VARIETY that, contrary to other reports, United Artists will handle distribution of "Caesar & Cleopatra" in North and South America as part of UA's eight-picture deal with J. Arthur Rank. This deal includes five Technicolor productions. Claimed that the feature will have to gross more than $6,000,000 in the two Americas to break even.

Desi Arnaz in Mufti Incorporates Himself

Hollywood, Dec. 4.

Desi Arnaz, after almost three years in uniform, was in mufti yesterday. For the last two years he has been a staff sergeant in charge of entertainment at Birmingham Hospital in Van Nuys, Calif.

Simultaneous with his exit from the Army, Desi Arnaz, Inc., was incorporated at Sacramento and the corporation announced it had concluded negotiations with Metro for the release of Arnaz from a six-year contract, to enable him to be available for the corporation's activities. Arnaz will start immediately on a series of broadcasts for the Office of Inter-American Affairs, to be beamed to Latin and South American countries.

WB's 40G Novel Buy

Warner Bros. reported to have bought Alice Tisdale Hobart's "The Peacock Sheds His Tail" for a reputed $40,000.

Novel is among first five on best-seller lists.

MARVIN SCHENCK LATEST LOEW PROMOTION, A VP

Another promotion within Loew's is that of Marvin H. Schenck, head of Metro's eastern talent department, who has been named a vice-president of the parent company. Prior to becoming h.o. talent head, he had been a theatre operating executive over Greater New York houses under v.p. C. C. Moskowitz, himself recently made treasurer of the company.

Schenck started in 1912 as an office boy with the Marcus Loew booking agency, by degrees finally taking full charge of vaude bookings following retirement of J. H. Lubin.

He is a nephew of Nicholas M. Schenck, president of Loew's, and Joseph M. Schenck, exec production head at 20th-Fox.

VARIETY

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DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.)

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•

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DEC. 6

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with

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WILLIAM GARGAN

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LEO McCAREY
Screen Play by
DUDLEY NICHOLS

Story by
LEO McCAREY
Released through
RKO RADIO PICTURES

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AN ARTIST LOOKS AT THE STARS
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BULLETIN FROM WASHINGTON

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LET'S PRETEND YOU'RE A STAR'S SPOUSE
MRS. JOHN PAYNE, FOR INSTANCE

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Motion Picture Magazine

thinks ahead

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MORE STORIES—MORE HEADLINERS REGULARLY IN MOTION PICTURE *ALONE*

SMALL-SEATERS DOMINATE U. S.

Upped Grosses and Reduced Taxes Bulling Almost Every Picture Stock

Besides the increase in gross incomes, expected to run 5-8% ahead of a year ago, the end of excess profits taxes on Dec. 31, is held responsible in Wall Street for the sensational rise in film shares on the N. Y. exchanges. Virtually every picture company issue on the Big Board and Curb Exchange has been soaring to new highs on successive days in the past week.

The fact that large cash balances have been built up by film companies, their debts reduced and issues refunded in many instances places most picture corporations in a position to boost dividends or restore common divvy payments next year, in the opinion of financial experts. Then, too, many film companies are counted on to be benefited by higher wages and the generally higher level of U. S. income. This is expected to partially overcome higher production costs and outlay for theatre construction and remodeling.

Elimination of the heavy excess profits taxes naturally will mean much larger net profits for numerous companies if gross income continues close to current levels. And, after all, film companies as with other corporations, must depend on net operating income as a base from which to draw any stockholder melon cutting. The repeal of excess profits will particularly help such corporations as Universal, Columbia, Republic, Monogram and others having no theatre subsidiaries because wording of the law left such companies in line to pay the Government comparatively higher excess profits taxes than theatre-owning outfits.

Financial circles are now checking on how gross revenue has increased for film companies over the last two or three years as being the key to what may be expected with the elimination of excess profits taxation. Naturally the corporation with high gross earnings stands the best chance for enhancement in net profits after Dec. 31 next. Loew's, Inc., for example, showed $21,800,000 gross, before Federal taxes, in 1942 while $31,500,000 was shown in the fiscal year ended on Aug. 31, 1944, also before taxes, this being the company's most recent report.

Twentieth - Fox gross income amounted to $18,000,000, before Federal taxes in 1942, while last year it was $33,400,000.

RKO reported $4,500,000 gross before taxes in 1942, while in 1944 it was $12,600,000.

Warner Bros. gross before Federal taxation totaled $16,800,000 in the fiscal year ending in 1942 as against $25,200,000 in fiscal year ending in August, 1944.

Paramount hiked its operating

(Continued on page 49)

Extras' Groups May Merge

Hollywood, Dec. 4.

War between two groups of film extras is approaching a settlement in a merger of the Screen Players Union and the Screen Extras Guild into a single organization under an American Federation of Labor charter.

Settlement basis, now under negotiation, calls for an election to be held under auspices of AAAA, and a tally of voters to determine whether SPU or SEG will be retained as the name for the new union.

Pantages, Pine Out

Hollywood, Dec. 4.

S/Sgt. Lloyd Pantages, after three and a half years in the army, became a civilian again yesterday. Pantages served 18 months in the South Pacific and since returning here has been entertainment contact for the Santa Barbara redistribution center, which is closing. Pantages is continuing his entertainment work by providing shows for hospital patients in the California area.

Howard Pine, son of Bill Pine (and Thomas), is out of the army and will rejoin his father's producing outfit. Young Pine worked with Pine-Thomas before entering service three years ago.

Real Horror in 'Stranger'

Hollywood, Dec. 4.

International will cash in on the trials of Nazi leaders through the use of newsreel shots of German prison camp atrocities in its forthcoming picture, "The Stranger."

Footage has been borrowed from RKO newsreels which have never been shown in public because of their shocking nature.

MONROE GREENTHAL GETS UW PUB.-AD POST

First appointment in a series of "top management" executives has been made by Matty Fox, president of the new United World Pictures. He's Major Monroe Greenthal, just out of the service, and former United Artists publicity-advertising director, who assumes a similar post with UW, only that it will also have added executive scope.

Greenthal and Fox are due to meet on the Coast the end of this month and, among other things, will discuss future production with Bill Goetz - Leo Spitz (International Picts) worldwide sales, worldwide theatre exhibition, and all the other factors encompassed in their new alliance with J. Arthur Rank and Universal.

Still another salient will be the future development of personalities for their own company, legit financing, etc.

Fox and Greenthal were intimately thrown together during their wartime service with the War Production Board when Greenthal, first as a civilian, was drafted to become chief motion picture specialist for WPB and Fox—also then a civilian before enlisting as a private, later becoming a major—was on Donald Nelson's planning board with WPB. Greenthal has been chief of the motion picture branch of the industrial service division under Asst. War Secretary (then asst. secretary) Robert Patterson.

Universal Especially Benefiting From Taxes

Because writeoffs for excess profits tax amounted to nearly as much as net profit in recent years, Universal is expected to show about 80% increase in net profit in its next fiscal year. For the first full fiscal year under the new tax law (eliminating excess profits taxation), U's net might reasonably be expected to soar almost 100%. For example, if the net profit for the fiscal year ended in October amounted to $3,000,000, the wiping out of $3,000,000 in taxes would enable the company to show close to $6,000,000. Realization of this is reportedly back of the great increase in price of shares on the N. Y. Stock exchange along with realization of what the new United World Pictures companies means to Universal.

For the fiscal year ending next October, Universal will be benefited by repeal of excess profits tax for a 10-month period. Company pays 10-12ths in Federal taxes under the new law and 2-12ths under the old law, which means that it will have to pay under the excess profits setup for two months of the next fiscal year. And, of course, for the fiscal year ended last October, U will receive no benefits whatever from repeal of excess profits tax.

Borzage Vice Wayne As 'Malone' Producer

Hollywood, Dec. 4.

Frank Borzage, who recently finished "I'll Always Love You" as his first producer-director chore at Republic, will follow with "That Man Malone," starring John Wayne.

Wayne was originally slated to produce as well as star in "Malone," but his producer efforts will be saved for a later picture.

CHECK SHOWS 35% SEAT 350 OR LESS

An exhaustive survey covering all film theatres in each of the country's 32 exchange territories brings out the startling fact that 35%, or more than one-third of all houses are not larger than 350 in seating capacity. Only 5% seat from 1,501 up.

A total of 18,413 theatres, including a minority that remain closed, are covered in arriving at the overall picture on seating capacities as existing today.

Of the total number of houses in the United States, 6,507 or 35% of the total are houses ranging up to 350 seats. There are 4,311 in the bracket running from 351 to 500 seats, representing 23% of the complete number, while houses seating 501 to 750 total 2,979 or 16%. Other brackets and percentages are 751 to 1,000 seats, 2,087 (11%); 1,001 to 1,200 seats, 801 (4%) from 1,201 to 1,500 in capacity, 732 (4%) and seaters from 1,501 up, 996 (5%).

The region served by the Dallas exchanges has the largest number of theatres, being 1,167. It is interesting to note that all but 59 have capacities ranging from 1,000 down. In this territory there are 430 houses accommodating only up to 350, and 398 between there and 500.

Figures on Minneapolis offer another intriguing picture. Out of a total of 797 theatres, 484 or better than 60% are in the 350-seater groove. Tops on the smaller houses, however, is Omaha, where over 72% of the theatres in the area have capacities of 350 or less. The Charlotte territory, which has 329 of the smaller houses out of a total of 616, serves only one that runs over 1,500 seats.

The New York territory is tops on larger operations. Having 1,062 theatres, the number in the various brackets are 46 (up to 350); 97 (351 to 500), 293 (501 to 750), 94 (751 to 1,000), 110 (1,001 to 1,200), 132 (1,201 to 1,500) and 290 (1,501 up). Chicago territory with 1,084 theatres, third highest among the 32 exchanges, also has a large number of high-seaters, this also being true of the Boston, Philadelphia, Detroit, Cleveland, Pittsburgh, Los Angeles and San Francisco territories.

Smallest exchange of all, being New Haven with only 188 theatres in the area served, has only nine houses up to 350 seats; 47 (351 to 500), 50 (501 to 750), 29 (751 to 1,000) 13 (1,001 to 1,200), 17 (1,201 to 1,500) and 23 (1,501 or more).

Dimes Campaign Cues Pix Praise

Washington, Dec. 4.

Film industry played a double feature in the Washington limelight today (4), completing its plans for the 1946 March of Dimes campaign at the matinees and topping off in the evening at a dinner in which the war service of pix was lauded by reps of the Government agencies which benefited by the cooperation of Hollywood and the nation's theatres.

The dinner in the main ball room of the Willard hotel was topped off by the presentation of plaques to representatives of all branches of pix and the trade press, and by laudatory addresses by John J. Sullivan, Asst. Sec. of the Navy; Gen. Kenneth C. Royall, Asst. Sec. of War; Fred M. Vinson, and Basil O'Connor, Red Cross chairman. Toastmaster was E. Palmer Hoyt, west coast newspaperman, who formerly headed the domestic branch of OWI, which was generously helped during the war by the industry.

Hoyt presented the plaques which were received by Joe E. Brown, George Schaefer, Si Fabian, Charles Reagan, Maurice Bergman, Jack Alicoate and Tom Baily.

Dinner, attended by more than 300, brought under the same roof the heads of major companies, Hollywood and Broadway reps, members

(Continued on page 20)

State Dept. Concerned on France; Spec on Pix Pickin's; Trade Treaty

Washington, Dec. 4.

Despite denials from the State Dept. that there is any concern over negotiations with the French on the entry of American pix into that country, informed unofficial sources here say the Dept. is considerably concerned over the situation.

Worry is over the political situation in France, which, of course, affects the nation's economic policy. France now has a strongly labor-minded government, which is expected to do everything possible to step up employment opportunities in that country. One source of jobs is to get the French studios working at full speed, which would mean that fewer U. S. pictures would get in.

Foremost factor helping Hollywood is the negotiation of a loan which the French want from the U. S. However, the French negotiator, who went home from Washington some time ago, has not returned and is overdue. This may be significant, particularly in view of the fact that films have played an important part in the loan conversations.

On the other hand, George Canty, motion picture specialist for the Telecommunications Division of the State Dept., has denied that he has received any information about the Paris reports that the French were getting ready to denounce the 1936 trade treaty, which included provisions for the export of films from this country. Canty says there has been no word on this from the American Embassy in Paris. He insists that the new deal will go through although there has been little progress of late.

Rep. Patterson Raps British

Incidentally, Rep. Ellis E. Patterson (D., Calif.) declared in the House last Wednesday (28) that he will refuse to vote for any loans to Britain if a ban is placed on American films there. Patterson referred to an article in DAILY VARIETY regarding proposed crackdowns on U. S. features in the British Empire market.

"I am amazed at this short-sighted view on the part of our wartime partner and ally," he said. "It is my feeling that the attitude of the British motion picture industry and its press be admonished by this house, which will have to raise the revenue and authorize the loans requested. I could not put my stamp of approval on a loan to be made if the recipient were to deny us the right to trade with her nation.

"I hope that the present policy reflecting such thought by the British motion picture industry will be rescinded, and that all trade between our two nations will again become peaceful and harmonious."

Patterson represents the Beverly Hills district of Los Angeles.

Bill Halligan

digs into the memorabilia files for

"A Footnote on George Raft"

in the

40th Anniversary Number

of

VARIETY

Out Soon

$50,000 STORY BUY IN RKO-WALLIS TANGLE

Hollywood, Dec. 4.

Legal battle looms over screen rights to the Gordon McDonnell story, "They Won't Believe Me." Involved in the literary mixup are Hal Wallis, who claims to have an option on the property; RKO, which bought the story for $50,000 a day before Wallis' asserted option expires, and Frank Vincent, agent who negotiated the deal. Loyd Wright is handling the legal end for Wallis, and Vincent is represented by Simon & Garbus.

John Mock, story chief for Wallis, said: "We were approached by George Landy of the Vincent agency and obtained an option expiring at 3 p.m., Nov. 20. The morning of that day the agency informed us that the property was sold to RKO the night before. Meanwhile we had mailed a check to the agency for $25,000 as the first installment against $50,000."

Milton Garbus, Vincent's attorney, gave a different version. He said: "All Wallis had was a promise from George Landy that he would hold up the sale of the story until 3 p.m., Nov. 20. At best it was a friendly, cooperative gesture which cannot be construed as a legal option. No legal binding deal was made, and the agency was within its rights in selling the story to RKO."

Par Studio Execs May Not Depart on Friday

Henry Ginsberg, Paramount production chief, and William Meikeljohn, company's casting director, are scheduled to leave for Hollywood next Friday (9) following a trade press luncheon tomorrow (Thursday), but may delay their departure until the weekend.

Ginsberg and Meikeljohn have been east on production matters, looking for new story properties and talent.

L. A. to N. Y.

Havelock Allen.
Sidney L. Bernstein.
Ralph Blum.
Louis Calhern.
George Coulouris.
Reeves Espy.
Charles Garrett.
Dorothy Gish.
Joseph H. Hazen.
John Howard.
Nunnally Johnson.
Carole Landis.
Abe Lastfogel.
Emmett Lavery.
Jose Liceaga.
Collette Lyons.
Anthony Mann.
James K. McGuiness.
Llewellyn Miller.
Paul Misraki.
Eleanore Mitchell.
Joe Moskowitz.
Herb Moulton.
Carmel Myers.
Ken Parker.
Irving Pichel.
Louis Shurr.
Dwight Taylor.
Gleen Wallichs.
Hal Wallis.
Orson Welles.

Reagan Hits 'Road'

Hollywood, Dec. 4.

Ronald Reagan, recently discharged from the Army, draws the male lead in "Stallion Road" at Warners, a role turned down by Humphrey Bogart.

Instead, Bogart gets the title role in the Albert Arnold production, "The Dealer's Name Was George."

N. Y. to L. A.

Joseph Bernhard.
Julian Blaustein.
John van Druten.
Sam Goldwyn.
James R. Grainger.
Walter Gould.
Edward Everett Horton.
John Joseph.
Oscar Levant.
Al Lowe.
Irwin Margolies.
Louis B. Mayer.
James A. Mulvey.
Ken Murray.
Vic Orsatti.
Robert E. Sherwood.
Howard Strickling.

Sailings

(London to N. Y.)

Alan Collins.

ALL YOU NEED TO DO IS TO LOOK AT THE N.Y. HOLLYWOOD ANY MORNING, NOON OR NIGHT!

WARNER PICTURE!

GARY COOPER

INGRID BERGMAN

EDNA FERBER'S

SARATOGA TRUNK

WITH FLORA ROBSON

JACK L. WARNER EXECUTIVE PRODUCER

A HAL B. WALLIS PROD'N · DIRECTED BY SAM WOOD

SCREEN PLAY BY CASEY ROBINSON · FROM THE NOVEL BY EDNA FERBER · MUSIC BY MAX STEINER

With 19 Pix in the Can, Warners Has 46 More Preparing or Shooting

Already having a substantial backlog of pictures, and with no immediate intention of increasing the number of releases, Warner Bros. during the first quarter of 1946 will have in preparation or shooting stages a total of 46 pictures. Jack L. Warner, v.p. over production at WB, announced this ambitious program for the beginning of the coming year at last week's district sales meeting in Chicago. He's now in N. Y.

As of now a check shows that WB has 19 pictures in the can awaiting release. In addition four others are on stages, and three more are slated to go before cameras by the end of this month.

Backlog of 19 does not include "Saratoga Trunk," which is on prerelease engagement at the Hollywood, New York.

39 Yarns

Hollywood, Dec. 4.

Warners is lining up a heavy production program for the first quarter of 1946, based on 39 major story properties now in the company's possession. Currently four films are in work on the lot, with three more slated to start before the end of the year.

In work are "Escape Me Never," "The Verdict," "Two Guys From Milwaukee" and "The Beast With Five Fingers." Ready to roll this month are "Cheyenne," "Humoresque" and "The Woman in White." In the list of 39 features for next year's filming are "Life With Father," "The Voice of the Turtle," "Cry Wolf," "Ethan Frome," "The Fountainhead," "The Dealer's Name Was George," "The Hasty Heart," "Mister Broadway"—the story of *Sime Silverman* and VARIETY)—"Howdy Stranger," "Serenade," "Stallion Road," "Up at the Villa," "Tomorrow Is Another Day," "The Jazz Singer," "Deep Valley," "Quietly My Captain Waits," "Captain Horatio Hornblower," "Adventures of Don Juan," "One Woman's Secret," "For Sentimental Reasons," "Catch a Falling Star," "The Damned Don't Cry," "Four Men of God," "Happiness," "The House," "The Iron Gate," "Jealous House," "The Land I Have Chosen," "The Life of Will Rogers," "Her Conscience," "The Moonstone," "The Patent Leather Kid," "Silver Lining," "Treasure of Sierra Madre," "Unsuspected," "Autumn Crocus," "Lady Windermere's Fan," "The Sentence" and "Wallflower."

LANTZ CARTOONS TO SPOT LIVE TALENT

Cartoonist Walter Lantz is huddling with Universal execs at the h.o. this week on plans to make a series of three-reelers that would combine animation and live action. With the extra-long running time of most current features, Lantz believes that exhibs running dual bills would welcome such featurettes and wants an okay to use Universal talent for the live part of the pix.

Cartoonist did several such films for the Navy during the war. Present plans call for one featurette to be made with the Andrews Sisters and several others to be made with name bands, which, according to Lantz, should provide one of the first innovations in the presentation of bands via movies in some time. He will produce 13 regular cartoons to be released by U in 1946.

Lantz is also currently working on four commercially-sponsored educational cartoons in both 16mm. and 35-mm. color for distribution to schools, colleges, clubs, etc. Films have no tiein with Universal and any exhibition in commercial theatres will be handled by the sponsor or his distributor. Backed by the electric power companies of New York, the John Deer Co., National Carbon and Shell Oil, the films contain only institutional advertising and have no out-and-out plugs for the sponsors.

Quine Out, Back at M-G

Hollywood, Dec. 4.

Richard Quine received discharge from Coast Guard over the weekend and returned to Metro to be handed starring role in "But Not Goodbye."

Quine, husband of Susan Peters, will start work in film when it gets greenlight under director S. Sylvan Simon after first of the year.

Fairbanks Warns Picture Pioneers Of Hollywood 'Duty'

The eastern film trade is still talking about the frank speech made by Commander Douglas Fairbanks, Jr., to the 10th annual Picture Pioneers get-together last Wednesday (28) at the Waldorf-Astoria, N. Y. The film star stressed Hollywood film production's responsibility to the world.

Chiding Hollywood for its "celluloid narcotic" proclivities, Fairbanks, with five years of Naval service behind him, during which time he could only say "aye, aye sir," this evening was in a very negative mood. As toastmaster Jimmy Walker put it, "Doug was certainly saving up five years of ayes ayes to accentuate the nay nay." (Later, co-guest of honor F. H. LaGuardia, outgoing mayor of N. Y., took up the same theme as did young Fairbanks).

From his observations on all fronts, in all lands, Fairbanks stressed that the innocent-maiden era of Mary Pickford and the wistful art of Charlie Chaplin, and its credo "that the meek shall inherit the earth," no longer hold true.

Hence, gangster films and racketeer films and other specious cinematurgy belabor American attitudes when seen through foreign eyes. He urged that "our industry must put the world's interests foremost" and not do everything with an out-and-out boxoffice viewpoint. "Don't let's take the false position of putting our best foot backward . . . pictures constitute the pulpit that preaches to the largest world audience, and America should be favorably reflected through the screen . . . American movies have grown up enough to be sufficiently conscious of their responsibility as a world influence. No longer is it necessary to call it an infant industry; it's now fully grown up . . . therefore we should consult our Government as to what is best for America and not just the b.o. . . .

The picture actor, rousingly introduced as a multi-decorated naval hero, a scion of a great star, and himself one who has scaled the heights, was enthusiastically acclaimed. Along with Major General Ted Curtis (Eastman Kodak executive veepee), honored in absentia, and the Little Flower, Commander Fairbanks was one of the three honored guests.

A record total of 75 new Pioneers were inducted.

In honor of LaGuardia, a gag reel was projected to accompaniment of Texaco Fire Chief skimmers, worn by all. LaGuardia referred to Jimmy Walker, ex-postmaster Frank C. Walker and himself as "the charter members of the Exalted Order of the X."

In effect he agreed with Cdr. Fairbanks' idea that "we of our industry should put the world's interests foremost and be a cultural specimen for a'l the world," by accenting his (LaGuardia's) idea of suitable neighborhood movie film fare.

Dave Lewis, Dave Hopkins Mentioned With Einfeld

Charlie Einfeld will probably have David Lewis, ex-Warner producer latterly a producer with William Goetz, associated with him in his new S. Charles Einfeld Productions. First story property may be Erich Maria Remarque's "Arc of Triumph."

Also reported joining the organization is Lt. Cdr. David Hopkins, son of Harry Hopkins, who will be Einfeld's general assistant. First time for Hopkins in pix but as a special assistant to Commodore Gene Markey, he worked closely with Einfeld when the latter was at Warner's and WB was readying "Air Transport" (since abandoned).

Jessel's 'Kissing' Chore

Hollywood, Dec. 4.

George Jessel draws producer responsibility on "I Woner Who's Kissing Her Now," biography of Joe Howard, written by Howard and William Delaney.

Picture will probably precede "Impresario" on Jessel's shooting schedule.

B's Buzzing Again

Hollywood, Dec. 4.

Modest "B" productions, dunked by major studios during the war years, are emerging for a heavy play in the postwar era, due largely to small town exhibs whose situations can't support long runs of high budget films, and require numerous changes in their programs.

Leading the way back to "B" filming is 20th-Fox, where Sol Wurtzel was recently put in charge of a program of supporting features.

Squawk on Upped 16mm. Prod. Costs

With commercially-sponsored pix invading the regular 35mm. houses and getting a tremendously-expanded play, along with educational films, in schools, churches, etc., many ad agencies, industrialists and distributors are squawking about the squeeze put on them by a hike in production charges.

Most ad agencies dealing in commercial pix have their own scripters, research staffs, etc., but farm out actual shooting work on a film to indie producers specializing in the field. Producers, recognizing that sponsors are almost certain to garner added revenue through extended playdate opportunities for the pix, feel entitled to a cut of the profits, and have hiked their production charges over prewar costs almost 50% in some instances.

Nelson to Head CARE, European Relief Agcy.

Donald M. Nelson, head of SIMPP, announced last week that 22 agencies in the field of foreign service had formed an organization to distribute relief packages overseas, and that he had been named executive secretary. Organization will be known as the Cooperative for American Remittances to Europe. It will not interfere or duplicate the UNRRA work, he stated. In effect, it will be a worldwide mail order house to transmit relief to the needy in Europe or elsewhere.

Actual supplies will be spotted in strategic warehouses over the world, plan being to make possible the purchase of an order here, and then make actual delivery of ordered bundles via shipment of labels to designated locality. Organization will have an original budget of $1,000,000 from all agencies. Nelson will work at no salary. He explained that this will not interfere with his activity as head of SIMPP. Nelson plans to go to Europe early next year to set up the organization abroad. CARE should be in operation within three months.

20th's Stock Conversion; See $12,500,000 Profit

Widespread conversion of the old $1.50 preferred of 20th-Fox into common promises to leave only around 400,000 preferred shares outstanding at the end of this year. Move apparently is predicated on the rapid rise in value of common shares in recent months, plus the fact that the corporation recently declared sufficient dividends to bring the distribution up to $2 this year. This plus the fact that 20th, like other film companies, will be helped by the elimination of the excess profits tax, naturally makes conversion of preferred into common attractive. Latter is convertible on basis of 1¼ shares of common for each preferred share held.

Recent check revealed that the number of 20th-Fox preferred shares had been reduced from 856,126 at the end of 1944 to less than 680,000.

Switch into common, of course, will eliminate more than $1,200,000 in divvy charges on this preferred, when all outstanding shares are converted. And the more that is switched into common, the more coin becomes available for distribution on the common shares.

20th-Fox is looking for about $12,500,000 net profit for this year, based on current earnings, or about the same as 1944. Actual profit per share would be reduced because number of outstanding common shares has increased via the switch from preferred. Company also has its new preferred issue to watch on divvy payments, this stock being issued to cover part of the remainder buy-in on National Theatres a couple of years ago. The new preferred pays $4.50.

Nelson Seeks Bigger Place in Film Industry for Indies; 2-Point Plan

Donald M. Nelson, president of Society of Independent Motion Picture Producers and ex-head of War Production Board, is striving to obtain a bigger place in the industry sun for member-companies of his association via better distribution and improved producing conditions, namely through a better labor setup for indies in the latter case. He outlined such a two-point program last Thursday (29) in N. Y. during a press confab at the N. Y. Athletic Club.

Frankly admitting that the film business has more problems than the Government, Nelson, who became SIMPP chief last July, explained that the big problem of his organization right now is to do a better job for some 24 member-companies by helping in distribution details by means of little services otherwise not available to the indie producer. He explained that SIMPP hopes to assist Society members by improving the studio labor setup.

The Coast labor situation is being handled by a labor committee of SIMPP, headed by John C. Flinn, exec. secretary. Nelson lauded Flinn's efforts to date, explaining the detailed work necessary, and which he has been doing while Flinn has been in N. Y. for an operation.

Nelson seeks special labor contracts for indies in view of the conditions under which they operate. Independents have merely gone along with the major companies in the past, but he feels that this should be changed. Nelson cited that member-producers seldom make over two or three features annually so they can't afford to maintain a large organization. It is his suggestion that the society can help to work out production plans to exchange labor and equipment, and keep a labor force of fairly constant size employed.

Nelson recently explained his fundamental philosophy in labor relations. It was that "a man produces X quantity for the wage you pay him. But he has a reserve—a plus amount—that he will give out according to the respect and recognition you give him. In the motion picture industry, labor has never received this recognition."

He stated in N. Y. that he hopes to bring about better relationships

(Continued on page 22)

Allied Leads Indies In Revolt Vs. WAC; Calls It 'Major-Dominated'

Washington, Dec. 4.

Conference of indie exhibs, with reps of 21 organizations topped by the Allied States Association, unanimously adopted a resolution at a meeting in the Statler Monday (3), igsisting that each individual exhib in peacetime retain the right to sell or not to sell Government-sponsored pix. Believed in the industry that resolution constitutes a rebellion by Allied against the War Activities Committee of the Motion Picture Industry, which, Allied contends, is controlled by producers, distribs and exhibitors affiliated with the major studios.

Pointed out by Martin Smith, head of Allied, that all the exhib chairmen of the 8th Bond Drive were major company affiliates with the exception of Harry Brandt, and he has long been close to the majors through his business connections. Now that the Government has asked the motion picture industry to pitch in on reconversion problems, it's believed that Smith will demand that the WAC, if it's to be continued, represent the opinions of the entire exhibition industry and not merely the "dominant 50%."

Conference of indies asserted yesterday that the line between legitimate publicity and political propaganda may be thin in peacetime and is preparing to oppose any movements to set up in the industry special machinery to include the use of screens for publicity purposes.

Meeting has been called for tomorrow (Wednesday) by Si Fabian, Max Cohen and Harry Brandt to discuss the continuance of a postwar form of the WAC.

"Wash Dirty Linen"

Fabian asserted the indies' resolution actually meant nothing to the industry, terming it only a repetition of the resolution framed by the WAC at its inception. According to Fabian, who has long been active in WAC activities, the indies are just taking the opportunity to "wash out the industry's dirty linen before the eyes of President Truman and Washington."

U. S. Tax Take in Sept. Of $42,389,371 a Record

Washington, Dec. 4.

All amusement boxoffice records were smashed in September on basis of returns reported last week by the Bureau of Internal Revenue.

Uncle Sam's take for the month amounted to $42,389,371 nationwide. This was a tremendous boost over the $29,589,568 of August and the $31,097,641 of September, 1941. About 90% of the bite is estimated to come from pictures, the remainder being scattered among legit, niteries, carnivals, etc.

The month was so big that there was speculation it might include delayed returns in some instances. However, there were some factors genuinely boosting it toward its record proportions. The war ended in August and in September there were widescale layoffs of war workers who had time to get into theatres to a far greater extent than during the war.

Broadway, which frequently runs counter to the rest of the nation, did so in September. While the take for the 3d N. Y. Revenue District, all of Manhattan above 23d st., was a lush $4,808,848, it was about $65,000 under the figures for September, 1944 on that sector. The Manhattan total reflects a slight drop both in nitery and theatre taxes.

Joe Bernhard West

Completely disassociated with Warner Bros. except that WB will be release channels for pictures he will make in partnership with Milton Sperling, Joe Bernhard left Friday (30) for the Coast to confer with Sperling on general producing plans.

Their company, United States pictures, plans two for WB release during the coming year, first being "Cloak and Dagger," with an Office of Strategic Services background.

HUGHES' 'THE OUTLAW' NOT YET OK'D IN N.Y.

Albany, Dec. 4.

"The Outlaw," Howard Hughes' picture, on the shelf for several years because it could not clear state censor boards and, for a time at least, the Hays office, has not been licensed by the N. Y. State Education Department. So Dr. Irwin Conroe, acting head of mpd, declared Saturday (10). "It has not even been submitted for a review," Dr. Conroe said. "The film may have been approved in some other state, but not this one."

Reported that "The Outlaw" had drawn the official nod and that a national release date had been set for February.

E.V. Richards Due in N.Y.; Other Par-ites on Move

E. V. Richards, Paramount partner in the south and also a member of the Par board, is expected in New York tomorrow (Thursday) on his first visit in a long time. His v.p. in charge of buying, Gaston Dureau, is due in today (Wednesday). A partner of Richards in operation of certain Louisiana houses, A. L. Higginbottom, came up last week.

Bob O'Donnell, v.p. and general manager of the Interstate circuit of Dallas, and A. H. Blank, midwestern partner of Par's, are expected in for conferences this week with h.o. Par officials.

Harry Nace, Arizona partner; Harry David, who runs the Par Ohio houses, and M. A. Lightman of Memphis, returned to their headquarters the end of last week after h.o. visits.

PERFORMANCE

AS GREAT AS ITS STARS!

PHILADELPHIA — Biggest week's business in 28-year history of the Fox Theatre! **KANSAS CITY** — Held over in 3 houses! **ST. LOUIS** — Soared past records of "Nob Hill"! **SAN ANTONIO** — Business far ahead of "Laura"! **HELD OVER** in Cincinnati . . . Baltimore . . . Dallas . . . Little Rock . . . **EVERYWHERE!**

THE DRIVE WITH A HEART! MARCH OF DIMES! JAN. 24—30

20th CENTURY-FOX

Alien Property Custodian to Decide Disposition of 1,150 German, Austro Pix

Washington, Dec. 4.

Question of whether to release 1,150 German and Austrian pix seized by the Alien Property Custodian is expected to be decided shortly by that agency following a hearing last Thursday (29) of the APC Advisory Committee. Committee was unable to agree on whether the films should be put on the auction block, as APC originally wanted, but was almost 100% against the idea of a board of censorship to pass on release of individual films.

Industry was represented chiefly by RKO prexy Ned Depinet, who appeared on behalf of the Motion Picture Producers and Distributors Assn., at the request of Eric A. Johnston, its prez. Depinet doubted if the German films were of much value, but said if it were a question of Government censorship of individual pix, he preferred to release the entire batch forthwith. However, he called attention to the fact that Gen. Robert McClure, Supreme Headquarters chief in Germany, has okayed only 26 of 207 German films examined by Army censors for exhibition there.

Rep. Ellis Patterson (D., Calif.), who originally led the fight against exhibition of the films when APC announced last June it was going to license them, was on hand. He told the committee he opposed distribution of any "Nazi" films in this country and suggested they be either stored in the Library of Congress or destroyed. However, he said he would not object to screenings of pictures showing "purely German culture and ideals" as opposed to "Nazi philosophy."

View of Rep. Helen Gahagan Douglas (D., Calif.) was presented by Robert Lamb, legislative representative of the CIO steelworkers. She opposed release of the pictures "while this Government is actively prosecuting Nazi war criminals at the Nuremburg trials." They are Nazi propaganda pictures, according to Mrs. Douglas' position, because they were all produced after 1933 and distributed by Nazi-controlled UFA. However, Lamb added that he understood she would not object to release of the pictures at some time in the future.

Former Assistant Attorney General Thurman W. Arnold and educator Dr. Alexander Meiklejohn, both representing the American Civil Liberties Union, opposed Government sanction of any form of censorship in the postwar period and asked the pictures be released.

Arthur Garfield Hays, New York attorney, denounced "blind fury against all things German" and pointed out that the pictures had all been approved between 1930 and 1942 by the New York Board of Censors.

"The loss of revenue to the U. S. from the suppression of the films," he wrote to the hearing, "is secondary, to my mind, to the loss of self-respect that would follow an unreasoned purge."

FELLOW PUBLICISTS PIN POSIES ON DOOB

The Public Information Committee of the Motion Picture Industry, comprising publicity-advertising men, luncheoned Oscar Doob Thursday (29) at the N. Y. Athletic Club in honor of his appointment to post of executive aide to Joseph R. Vogel, v.p. in charge of all Loew theatre operations. David Lipton, Howard Dietz, Maurice Bergman and Francis S. Harmon of the MPPDA paid tribute to Doob.

Bill Pine, producer for Par, now east, also attended the lunch. He was a former associate of Doob's in the B&K publicity department in Chicago.

Photogs Nix Prods' Offer

Hollywood, Dec. 4.

International Photographers, Local 659, turned down a counter-proposal submitted by Fred E. Pelton, acting for the producers, as "completely unacceptable." Understood the Pelton proposal would result in an actual wage reduction through a longer work week at a smaller scale.

Cameramen's demands for a new contract call for classification changes, sick leave, paid vacations and wage increases retroactive to Jan., 1944, when the old agreement expired.

Ill. Phone Strike Hits St. Louis Area Exhibs

St. Louis, Dec. 4.

St. Louis film exchanges and exhibitors in Southern Illinois were affected starting last week by the strike of operators of the Illinois Bell Telephone Co. over a wage increase. With long distance service curtailed they had a tough time setting delivery of product. Theatre owners in Alton, Collinsville, Edwardsville, Woodriver and Roxana, all near St. Louis, went to East St. Louis, Belleville, Venice, Granite City and Madison to make their calls as the service in those towns is under control of the Southwestern Bell.

COLOR, RAW STOCK IMPROVEMENTS DUE

An important development is expected to be in the field of color and in the composition of film raw stock. Improvements in existing color film now on the market and the introduction of new color and changes in film base are predicted by engineers and research experts during 1946.

DuPont is reported experimenting with a new color process and also a fine grain black and white print at its motion picture research laboratory in Wilmington, Del. As soon as this is perfected for quantity manufacturing, DuPont is said to be planning an intensive campaign to introduce this new product.

Extensive research has been conducted by the General Aniline and Film Corp. for some months and it is reported ready in 1946 for the introduction of its new color film.

Following the advancement in color film the next change looked for will be the change from nitrate base to acetate for 35mm. prints. Research now being completed is expected to overcome the present tendency of 35mm. film with an acetate base to buckle in the projection machines because of heat and thus shrink the sprocket holes. The non-inflammable base is now used for 16mm. film and the Navy has been using solely acetate film for all its prints. In two or three years motion picture engineers expect that acetate film will be used for all 35mm. prints.

Ors Welles Blending RKO Colorpix Into Mex. Yarn

Hollywood, Dec. 4.

Orson Welles is finally getting some use out of the Technicolor footage he shot first, then finally purchased from RKO after filming several years ago was completed in Rio de Janeiro. Welles purchased the film for reportedly a few cents on the dollar when the original deal fell through.

Welles has closed a deal with Norman Foster to direct a film that the former will produce and star in, with shooting to be done in Mexico City. Intention is to do the production after the first of the year in both English and Spanish versions, with more than half of the bullfight story, entitled "Bonito," to be composed of the earlier-shot Technicolor footage.

Mrs. Brandt's European Hop, Miss Kaplan to M-G

Mrs. Carol Hill Brandt, eastern story head for Metro, plans to trip to England Jan. 10 to set up headquarters in London for literary material covering the entire continent. She will be gone six to eight weeks, visiting France, Germany and Czechoslovakia in addition to London.

Harriet Kaplan, for several years play editor and assistant to Michael Todd in legit, has joined the Metro h.o. as assistant to Howard Hoyt, head of the play department.

Hitchcock 'Hamlet' Stalled

Hollywood, Dec. 4.

Filming of "Hamlet" in a modern setting, with Alfred Hitchcock as producer-director and Cary Grant as star, has been set back to late autumn.

Pair had planned an early spring start but postponed it because of other film commitments.

Air Trailers

Philadelphia, Dec. 4.

Stanley-Warner chain was all set to send a plane aloft dragging a banner advertising "Too Young to Know" and "She Wouldn't Say Yes" to fly over Municipal Stadium Saturday (1) while Army-Navy game was in progress. At the last minute Army sent orders grounding all civilian air traffic over Stadium to protect President Truman and his party. Fighter planes kept the sky lanes clear.

Fox, now under direct supervision of 20th-Fox interests, beat the air ban by hiring stationary blimp which hung just outside of stadium plugging the showing of "Fallen Angel."

COLLARITES' 10% TILT AT METRO, 20TH, UA

Contracts calling for salary increases, new classifications and rate ranges, plus other benefits, have been signed between the Screen Office & Professional Employees' Guild of New York and the Metro, United Artists and 20-Fox exchanges in N. Y., in addition to home offices of Republic and Artkino. Meantime, negotiations have begun with the William Morris agency where an election was recently won.

At the Metro, UA and 20th N. Y. exchanges, SOPEG won an average 10% general increase, plus classifications, automatic progressions, grievance procedure with arbitration and maintenance-of-membership shop. Contract runs to July 31, 1947, but is reopenable as of July 31, next year on salary. Retroactive pay to July 31, 1944, is estimated as running to $25,000.

Agreement at Republic, covering h.o. whitecollarites and running to July 1, 1946, calls for a 10% overall increase, classifications and salary ranges, grievance, maintenance-of-membership, etc. At Artkino, new contract, extending to Oct. 1, 1946, but retroactive to Oct. 1, last, provides for increases of from $2.50 to $5.00. SOPEG recently obtained increases of $2 to $8 for approximately 35 white-collar workers in DeLuxe Laboratories.

Christmas will arrive 10 days ahead of time this year to members of the Screen Office Employees Guild in L. A. film exchanges.

White collar workers on Dec. 15 will receive 14 months' retroactive pay, the result of a 7% wage boost granted by the War Labor Board.

SOEG'S Coast Battle

Hollywood, Dec. 4.

AFL jurisdiction committee arrived here yesterday (3), and announced it would take no part in current battle between Screen Office Employees Guild, an independent white collar craft. First hearings will get under way today (4) when representatives of Painters locals present their claims.

Eric Johnston, prexy of newly chartered Motion Picture Association of America, due in tomorrow (5) from the east, is expected to meet with local company heads in ironing out recent strike settlement. Richard Walsh, IATSE head, expected to arrive here either today or tomorrow.

Did M'Murray Put Par Pact in Pocket or Not?

Hollywood, Dec. 4.

New mystery in Hollywood, where mystery films are more numerous than palm trees, is the mystery of Fred MacMurray's contract.

Paramount issued a morning announcement that MacMurray had inked a seven-year pact. Before noon, the actor told the world that he had not signed the pact, although he was negotiating.

After lunch the studio reiterated its statement that the star's John Hancock was definitely and distinctly inscribed on the papers. Shortly before dinner, MacMurray was equally positive that he had not signed but was willing.

And there you are.

Joe Moskowitz East

Hollywood, Dec. 4.

Joseph H. Moskowitz, veepee and head of 20th-Fox, N. Y. office, heads east today (4).

He has been huddling here for week with Joseph M. Schenck and Darryl Zanuck.

Chi's $10,000,000 Worth of Shows Since Pearl Harbor, Plus Lots More

Chicago, Dec. 4.

Almost $10,000,000 in goods and services were contributed by show biz for entertainment of servicemen in Chicago between 1941 and the present time, according to a report from the Chicago Servicemen's Center. This total is exclusive of free services rendered by the musicians and stagehands unions, the many musical instruments and pieces of equipment donated by niteries, and the shows played in the local service hospitals, and there is no indication that the end of the war will mean the end of their work.

During the four-year period 35,000 to 40,000 free ducats to movies, legits, sports events, and special attractions were handed out to servicemen in the Chi centers every week, totaling more than 6,000,000 passes, with an aggregate value of better than $4,500,000. Movie people gave more than 5,000,000 tickets alone, with legits (concerts and operas included) responsible for 660,000 and special attractions (rodeos, skating shows, etc.) exceeding 105,000.

More than 300 units from the larger clubs, including nearly every name band that can be booked, played the centers, a total of almost 10,000 show folks whose talent value exceeded $2,500,000. In addition to this there were some 500 smaller nitery acts, such as rhythm groups and comics, who could have demanded $500,000 and up for their efforts, but marked it up to morale instead.

With the 450,000 six-inch disks donated by various local people for recordings from the boys to their home folks, the live talent alone hikes just over the 5,000,000 mark, and is still going. If anything, the centers are busier now that the war is over, since many more uniformed people are passing through the city than in previous years. Service men and women are lined up at the desks five abreast, and the tickets melt away in short order.

Trade folks haven't let the war's end affect their contributions. Arrangements are still being made through the executive committee of the Recreation & Entertainment Division, consisting of Jimmy Coston, John Balaban, Max Halperin, Tom Flannery and Jack Kirsch, for a continuous flow of talent. Mayor Kelly has issued an order that the Service Centers are to remain open for at least another year, and possibly longer, and signs point to an increase in both the demand for and supply of effort from the entertainment world.

Asst. Manager Confesses In Theatre Safe Theft

Minneapolis, Dec. 4.

Burglary of the Nokomis theatre safe several weeks ago, yielding $592, was solved by the police with the arrest of James Riley, 18, former assistant manager of the Rialto theatre. Both the Nokomis and Rialto are Minnesota Amus. (Paramount) neighborhood houses here.

Riley confessed his part in the safe cracking and implicated another youth. He also admitted participation in three other thefts.

20TH, U, MONO, RKO, COL. FIGURE IN STOCK DEALS

Philadelphia, Dec. 4.

Sale of 34,600 shares of 20th-Fox stock by the General Precision Equipment Corp., New York, held the spotlight in trading of film securities during the Oct. 11-Nov. 10 period made public today (Tues.) by the Securities & Exchange Commission. The deal brought General Precision holding in 20th-Fox to 151,000 shares.

Cliff Work disposed of 3,000 shares of Universal, bringing his total to an even 3,000.

W. Ray Johnson, Hollywood, reported holding 18,991 shares of Monogram. He also reported acquisition of 200 shares of 5½% pfd., bringing his total in this security to 545 shares.

Three transactions were reported in RKO stock. Ned Depinet reported purchase of 5,000 shares of RKO $1 per common, making his holdings 6,000; N. Peter Rathvon acquired 5,000 shares, and L. Lawrence Green, New York, added 500 shares.

Abraham Schneider, New York, amended his September report with disposal of 61 shares of Columbia common, making his total 1,616. He also reported holding 8,077 common warrants.

N.O. Board Nixes Move To Bar Juves at Pix

New Orleans, Dec. 4.

Representatives of women's civic clubs, parent-teacher groups and similar organizations called on Mayor Robert S. Maestri at City Hall Friday (30) demanding that he sponsor a city ordinance prohibiting children from attending pix theatres during school hours unless accompanied by parents.

The groups seek passage of the measure to combat the growing truancy problem among school kids here.

The mayor told the delegation that "if you will get the school board to pass a resolution of this sort I will turn the matter over to the city attorney to see if such an ordinance is constitutional."

Meeting in regular session the same night, the school board decided to take no action on the proposed ordinance unless a formal request for action is made to the board.

"It is impossible to station a policeman in front of every theatre in New Orleans to ask children how old they are and whether they go to school," said Sam Roccaforte, member of the board.

Young Prutzman Filming Nurmberg War Criminals

Charles Prutzman, son of C. D. Prutzman, Universal's chief counsel and vice-president, is with the Army covering the trials of German war criminals at Nurmberg, Germany. He is a motion picture photographer with the 3264 Signal Corps Co.

Young Prutzman, overseas about two years, writes his parents in N. Y. that the motion picture coverage of the trial includes five sound channels.

Negulesco's 'Humoresque'

Hollywood, Dec. 4.

Jean Negulesco will direct the remake of "Humoresque" at Warners, with Joan Crawford and John Garfield co-starring and Jerry Wald producing. Picture will be Garfield's last under his current Warner contract, which expires Feb. 15.

Oscar Levant has just arrived for the comedy role.

H'WOOD CASTS EYES TO GERMAN TINT METHOD

Hollywood, Dec. 4.

Film producers in Hollywood are showing more than ordinary interest in a German color process, cheaper and simpler and in many respects as effective as any tinter system currently used in this country. Word of the process was released in Washington following the private screening of "Girl of My Dreams," one of the dozen pictures captured by the Army's Technical Industrial Intelligence Unit in Germany.

News of the German process comes at a time when Hollywood studios are bottlenecked in tinter production. Demands on the Technicolor plant are so heavy that producers have to make commitments months ahead of time and stand in line like wartime cigaret smokers. PRC recently made series of westerns in Cinecolor and Republic is doing a number of gallopers in Magnacolor and are awaiting public reaction. Meanwhile producers are hoping the German process will be the answer to the tinter question.

20th Seeks 'Siam' Seventh

Hollywood, Dec. 4.

Oriental customs and court etiquette are so complicated that 20th-Fox has hired six technical advisors for the production of "Anna and the King of Siam," and is looking for a seventh.

Six engaged thus far are Swasdi Nitibhon, Louis Bernardi, Phillip Huffman, Chet Vorararn, Poonsabaya Graiyong and Louis Van Den Ecker. Seventh, still undiscovered, is a guy who knows what Siamese music is all about.

Paramount Has Its Most Sensational Hit Since "Going My Way" in

"The Lost Weekend"

Last Week's Amazing East and West Coast Premieres Proved It!

SEE COMING ISSUES OF TRADE PAPERS FOR DETAILS!

RAY MILLAND • JANE WYMAN in "The Lost Weekend" with Phillip Terry • Howard da Sylva • Doris Dowling • Frank Faylen • Produced by Charles Brackett • Directed by Billy Wilder • Screen Play by Charles Brackett and Billy Wilder • From the Novel by Charles Jackson

'Southerner'-Vaude Sturdy 42G, Chi; 'Dakota' Big 24G, 'Waldorf' 37G, H.O.'s

Chicago, Dec. 4.

Although Christmas shopping hasn't materially cut grosses as yet, usual slump is expected soon. Only new entry in Loop is "The Southerner," at Oriental. With stage show headed by Buddy Lester and Gloria Jean, it looks sturdy $42,000. Most holdovers which dominate other screens are strong. "Weekend at Waldorf" is headed for rugged $37,000 on second stanza at State-Lake.

"Spanish Main" should get rousing $29,000 at the Palace. "Dakota" is terrific at Woods with $24,000 for second week. "Duffy's Tavern," with Glen Gray band on stage, promises around $40,000 on fourth week at the Chicago.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Too Young to Know" (WB) (3d wk). Good $9,000. Last week, neat $11,000.

Chicago (B&K) (3,900; 55-95)—"Duffy's Tavern" (Par) (4th wk). Healthy $40,000. Last week, firm $48,000.

Garrick (B&K) (900; 55-95)—"House on 92d" (20th) (7th wk). Smooth $11,000. Last week, dandy $13,000.

Grand (RKO) (1,150; 55-95)—"Pinocchio" (RKO) (reissue) and "Falcon San Francisco" (RKO) (2d wk). Neat $10,000. Last week, smart $14,000.

Oriental (Iroquois) (3,240; 55-95)—"Southerner" (UA), with Buddy Lester and Gloria Jean heading stage bill. Sturdy $42,000. Last week, "Great John L" (UA and Johnnie Johnston heading vaude (2d wk), nifty $35,000.

Palace (RKO) (2,500; 55-95)—"Spanish Main" (RKO) and "Radio Stars On Parade" (RKO) (3d wk). Great $29,000. Last week, wham $35,000.

Roosevelt (B&K) (1,500; 55-95)—"Kiss and Tell" (Col) (2d wk). Brisk $21,000. Last week, solid $24,000.

State-Lake (B&K) (2,700; 55-95)—"Weekend at Waldorf" (M-G) (2d wk). Strong $37,000. Last week, $40,000.

United Artists (B&K) (1,700; 55-95)—"What Next, Corp. Hargrove?" (M-G) (2d wk). Bright $21,000. Last week, $26,000.

Woods (Essaness) (1,200; 55-95)—"Dakota" (Rep) (2d wk). Corking $24,000. Last week, smash $30,000.

'Letters' Torrid 15G in Okay K.C.

Kansas City, Dec. 4.

Holdovers are plentiful here this session. "Love Letters," only new straight-filmer, looks sturdy at Newman. "Dolly Sisters," day-date at the Esquire, Uptown and Fairway, still is potent in big second stanza. "Rhapsody in Blue" continues big at the Orpheum after a great opening frame.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820; 2,043 and 700; 40-60)—"Dolly Sisters" (20th) (2d wk). Spicy $14,000 following wham $21,500 first week and above hopes.

Midland (Loew's) (3,500; 45-65)—"Weekend at Waldorf" (M-G) (2d wk). Rousing $17,000 or near. Initialer was terrific $25,000, over expectations.

Newman (Paramount) (1,900; 46-65)—"Love Letters" (Par). Sweet $15,000. Last week, "Mildred Pierce" (WB) (3d wk), nifty $9,500.

Orpheum (RKO) (1,500; 46-65)—"Rhapsody in Blue" (WB) (2d wk). Still drawing well at sturdy $12,500. Opening week was torrid $17,000.

Tower (Fox-Joffee) (2,100; 39-60)—"Jimmy Steps Out" (Astor) and "Prisoner of Zenda" (UA) (reissues) plus vaude. Trim $11,000. Last week, "Sunset El Dorado" (Rep) and "Adventures Rusty" (Col) with stage revue, near same.

Denver Off; 'This Love' Only 16½G in 3 Spots

Denver, Dec. 4.

Christmas shopping has biz on the skids currently. "This Love of Ours" is feeling this seasonal competish doing only mildly at three spots.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Dolly Sisters" (20th) and "Girl of Limberlost" (Col), after week at Denver, Webber, Esquire. Fine $7,000. Last week, "Confidential Agent" (WB) and "Crimson Canary" (U) (m.o.), thin $4,000.

Denham (Cockrill) (1,750; 35-74)—"Love Letters" (Par) (4th wk) and "Angels Sing" (Par). Thin $7,500. Last week, "Love Letters" (Par), modest $8,500.

Denver (Fox) (2,525; 35-74)—"This Love of Ours" (U) and "Club Havana" (PRC), day-date with Webber, Esquire. Meagre $11,000. Last week, "Dolly Sisters" (20th) and "Girl of Limberlost" (Col), also Esquire, Webber, record $24,000.

Esquire (Fox) (742; 35-74)—"Love of Ours" (U) and "Club Havana" (PRC), also Denver, Webber. Fair $2,500. Last week, "Dolly Sisters" (20th) and "Girl Limberlost" (Col), also Denver, Webber, record $5,000.

Orpheum (RKO) (2,600; 35-74)—"Weekend at Waldorf" (M-G) and "Dangerous Partners" (M-G) (2d wk.). Good $15,000. Last week, record $26,000.

Paramount (Fox) (2,200; 35-74)—"That Night With You" (U) and "Come Out Fighting" (Mono). Nice $10,000. Last week, "Love, Honor" (Rep) and "Song of Old Wyoming" (PRC), sad $6,500.

Rialto (Fox) (878; 35-74)—"Confidential Agent" (WB) and "Crimson Canary" (U), after week at Denver, Aladdin, Webber, Esquire. Modest $3,000. Last week, "Wouldn't Say Yes" (Col) and "Voice of Whistler" (Col) (m.o.), fair $2,500.

Webber (Fox) (750; 35-74)—"Love of Ours" (U) and "Club Havana" (PRC), also Denver, Esquire. Mild $3,000. Last week, "Dolly Sisters" (20th) and "Girl Limberlost" (Col), also Denver, Esquire, record $5,000.

Cincy Slides; 'Hargrove' 12G, 'Blonde,' 10G, Both Mild, 'Sue' Big $6,000

Cincinnati, Dec. 4.

Downtown houses are feeling sharp pinch of Yule shopping after the usual Thanksgiving bulge. First-runs are "What Next, Corporal Hargrove?" at Albee and "Hold That Blonde" in Palace. "Spellbound" is outstanding in fat holdover round at smaller Capitol. Lyric is surprising with "Sunbonnet Sue" for a great session.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"What Next, Corporal Hargrove?" (M-G). Out of step at $12,000. Last week, "Confidential Agent" (WB), $13,500.

Capitol (RKO) (2,000; 44-70)—"Spellbound" (UA) (2d wk). Sock $15,000 and again topping the town after terrif $20,500 teeoff. Holds again.

Grand (RKO) (1,430; 44-70)—"Pinocchio" (RKO) (reissue) (2d wk). Holding strong at $8,000 in wake of rousing $12,500 opener.

Keith's (United) (1,500; 44-70)—"Confidential Agent" (WB) (m.o.). Slim $4,000. Last week, "Weekend at Waldorf" (M-G), fifth downtown sesh, big $7,000.

Lyric (RKO) (1,400; 44-70)—"Sunbonnet Sue" (Mono) and "Pursuit to Algiers" (UA). Great $6,000. Last week, "Love of Ours" (U) (2d run), okay $3,500.

Palace (RKO) (2,600; 44-70)—"Hold That Blonde" (Par). Slender $10,000. Last week, "She Wouldn't Say Yes" (Col), plump $16,500.

Shubert (RKO) (2,100; 44-70)—"Wouldn't Say Yes" (Col) (m.o.). Swell $8,500. Last week, "Fallen Angel" (20th) (2d run), $5,500.

'WOULDN'T SAY' HEFTY $14,500, LEADS BUFF.

Buffalo, Dec. 4.

Free bond premms yesterday (Mon.) are hurting week's biz all around. Holdovers also are no help. Only important new entry is "She Wouldn't Say Yes," which is sturdy at the Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Dolly Sisters" (20th) (2d wk). Satisfactory $14,000. Last week, great $24,000.

Great Lakes (Shea) (3,000; 40-70)—"Weekend at Waldorf" (M-G) (3d wk). Around $10,000, oke. Last week potent $17,000.

Hipp (Shea) (2,100; 40-70)—"Danger Signal" (WB). Mildish $7,500. Last week, "Too Young to Know" (WB) and "Crime Doctor's Warning" (M-G) (m.o.), okay $8,500.

Lafayette (Basil) (3,300; 40-70)—"Wouldn't Say Yes" (Col) and "Gay Senorita" (Col). Sturdy $14,500. Last week, "Blithe Spirit" (UA) and "Pursuit to Algiers" (U), fair at $10,000.

20th Century (20th Cent., Inc.) (3,000; 40-70)—"Man Alive" (RKO) and "Love, Honor" (Rep). Soft $9,000. Last week, "Cornered" (RKO) and "Radio Stars on Parade" (RKO), solid $14,000.

'Anchors' Fat 18G, Mont'l

Montreal, Dec. 4.

"Anchors Aweigh" is the wham locally with "Spanish Main" registering a great second week.

Estimates for This Week

Palace (CT) (2,700; 35-62)—"Spanish Main" (RKO) (2d wk). Sock $14,000 after rousing $17,500 last week.

Capitol (CT) (2,700; 35-62)—"Christmas in Conn." (WB). Weak $9,000 after opening week's big $14,000.

Loew's (CT) (2,800; 35-67)—"Anchors Aweigh" (M-G). Lofty $18,000. Last week, "1,001 Nights" (Col) (3d wk), $9,000.

Princess (CT) (2,300; 35-53)—"Bell for Adano" (20th). Great $8,000. Last week, "Junior Miss" (WB) and "Caribbean Mystery" (20th), $7,500.

Imperial (CT) (1,850; 25-45)—"Wuthering Heights" (FC) (reissue). Weak $4,500. Last week, "Paris Underground" (UA) and "Can't Do Without Love" (Col), good $6,000.

'TOO YOUNG' 20G, D.C.; 'MAIN' LOUD 14½G, 2d

Washington, Dec. 4.

Holdovers will cut down grosses this week. There are three repeats in the downtown area, with "Spanish Main" standout at Keith's. "Too Young to Know" is only important new entry at Earle.

Estimates for This Week

Capitol (Loew) (3,434; 44-72)—"Our Vines Have Tender Grapes" (M-G) with vaude (2d wk). Big $21,000. Last week, rousing $32,000.

Columbia (Loew) (1,234; 44-72)—"Guest Wife" (UA). Average $7,500. Last week, "Dolly Sisters" (20th), way over average for $11,000.

Earle (WB) (2,240; 30-90)—"Too Young to Know" (WB). Slugged by crix but will get $20,000. Last week, "Confidential Agent" (WB), mild $18,000.

Keith's (RKO) (1,800; 44-72)—"Spanish Main" (RKO) (2d wk). Great $14,500 after sock $24,500 last week.

Metropolitan (WB) (1,800; 44-72)—"Love Letters" (Par) (m.o.). Nice $12,000 after two weeks at Earle. Last week, "George White's Scandals" (RKO), $9,000.

Palace (Loew) (2,778; 44-72)—"Weekend at Waldorf" (M-G) (3d wk). Sturdy $14,500. Last week, big $18,500.

'Angel' Lofty 16G, Mpls.; 'Main' Rugged 11G, H.O.

Minneapolis, Dec. 4.

Current week brings only a single major opening, "Fallen Angel." "The Spanish Main" looks top holdover, with another big week at the Orpheum.

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—"Prison Ship" (Col) and "Song Old Wyoming" (PRC). Fair $1,800. Last week, "Gun for Hire" (Par) (reissue) and "Adventures of Rusty" (Col), big $2,400 in 6 days.

Century (P-S) (1,600; 44-60)—"Kiss and Tell" (Col) (4th wk). Sweet $5,000 after boff $6,000 previous canto.

Gopher (P-S) (1,000; 40)—"The Spider" (20th). Light $3,000. Last week, "Sunbonnet Sue" (Mono), fairly good $3,500.

Lyric (P-S) (1,100; 44-60)—"Hold That Blonde" (Par) (m.o.). Light $3,500. Last week, "Wouldn't Say Yes" (Col) (3d wk), good $5,000.

Orpheum (P-S) (2,800; 44-60)—"Spanish Main" (RKO) (2d wk). Has terrific pulling power, and still rolling to big $11,000 after immense $19,000 first week.

Radio City (P-S) (4,000; 44-60)—"Dolly Sisters" (20th) (2d wk). Big boxoffice all the way. Fast $10,000 after smash $20,000 initial week.

State (P-S) (2,300; 44-60)—"Fallen Angel" (20th). Big $16,000. Last week, "Hold That Blonde" (Par), only $8,500, and below hopes.

Uptown (Par) (1,100; 40-50)—"Mildred Pierce" (WB). First nabe showing. Fancy $4,500. Last week, "Rhapsody in Blue" (WB), $6,000.

World (Par-Steffes) (350; 44-80)—"Can't Take With You" (Col) (reissue). Trim $3,000. Last week, "Uncle Harry" (U) (m.o.), $2,000.

'Capt. Kidd' Okay 10G, 'Pierce' 10½G, Omaha

Omaha, Dec. 4.

"Mildred Pierce," at the Paramount, and "Captain Kidd," at the Orpheum, appear neck-and-neck for top coin this week.

Estimates for This Week

Paramount (Tristates) (3,000; 16-60)—"Mildred Pierce" (WB). Good $10,500. Last week, "Love Letters" (Par), $11,500.

Orpheum (Tristates) (3,000; 16-60)—"Captain Kidd" (UA) and "Pursuit to Algiers" (U). Okay $10,000. Last week, "Hold That Blonde" (Par) and "Senorita From West" (U), strong $10,000.

Brandeis (RKO) (1,500; 16-60)—"Confidential Agent" (WB) and "Love, Honor" (Rep). Moderate $7,000. Last week, "Cornered" (RKO) and "Love a Bandleader" (Col), $6,700.

Omaha (Tristates) (2,000; 16-60)—"Love Letters" (Par) (m.o.) plus "River Gang" (U) (1st run). Oke $9,000. Last week, "Weekend at Waldorf" (M-G) (m.o.), great $10,000.

State (Goldberg) (865; 15-50)—"Pride of Marines" (WB) (3d run). So-so $2,300. Last week, "Highness and Bellboy" (M-G) (3d run), $2,000.

N.Y. Off But 'Weekend' Huge $70,000; 'Mexico'-Pastor 60G, 'Chance' Lofty 35G, 'Yolanda'-J. Dorsey Fat 70G, 2d

With Christmas shopping going into high gear, business in the downtown N. Y. theatres is slowing up generally. Bad weather, including last week's young hurricane, also is blamed for change in trade tone. An outstanding exception to the downbeat is "Lost Weekend," which opened at the Rivoli Saturday (1) and got away very fast. Indications point to a first week's take of approximately $70,000, one of the highest ever registered here. Campaign on the picture, which was a daring thing for Paramount to make, was unusually effective.

Another new show is Paramount's, consisting of "Masquerade in Mexico," plus Tony Pastor's band, Marion Hutton and team of Paul and Eva Reyes. Not big, considering the house average this year, the $60,000 on initial seven days ended last night (Tues.) is good profit. Criterion's "Last Chance" finished the first week strongly at $35,000 and is holding. At the Winter Garden "Man in Grey," English-made, is failing to attract, looking only a slight $14,000, but will be held.

Capitol is comparatively sockful with "Yolanda and Thief," Jimmy Dorsey orch and Carlos Ramirez. Its second week looks smart $70,000, remaining over again. "Saratoga Trunk" continues very strong at the Hollywood with $44,000 scored an second frame through last night (Tues.), albeit some distance from the record $55,900 struck on the first over Thanksgiving.

Music Hall, playing its concluding (9th) week with "Weekend at Waldorf," is heading for okay $81,000.

"Bells of St. Mary's," with the Hall's annual Christmas show on stage, opens tomorrow (Thurs). For the first time since the war began, the Hall is raising its admission prices, with new scales to go into effect tomorrow.

Estimates for This Week

Ambassador (Siritzky) (1,250; 65-$1.20)—"These Three" (FC) (reissue). Doing poorly at less than $5,000, while in ahead, "Julia Ross" (Col) (2d wk), was only $5,800 in 6 days. "Reap Wild Wind" (Par) (repeat) opens Friday (7).

Astor (City Inv.) (1,300; 70-$1.40)—"Spellbound" (UA) (5th wk). Holding up nicely, this week (5th) looking $49,000, while fourth over Thanksgiving was socko $52,000. Long run probable.

Capitol (Loew's) (4,820; 60-$1.10)—"Yolanda and Thief" (M-G), with Jimmy Dorsey orch, Carlos Ramirez, others, on stage (2d wk). Strong $70,000 being sighted currently. Initial seven days went to $84,700. Remains on.

Criterion (Loew's) (1,700; 60-$1.25)—"Last Chance" (M-G) (2d wk). Swiss-made doing very well here, first week through Monday night (3) having been $35,000. Before that, "This Love Is Ours" (U) (4th wk) was good $20,000 in 6 days.

Globe (Brandt) (1,416; 70-$1.50)—"Capt. Kidd" (UA) (2d wk). Down somewhat at $23,000 or bit over but still stout. First week was big $32,000. Holds.

Gotham (Brandt) (900; 60-$1.20)—"Mexicana" (Rep) (3d wk). On mild side at $6,000, following second week's suitable $7,500. "Appointment in Tokyo" (WB) moves in Friday (7).

Hollywood (WB) (1,499; 80-$1.10)—"Saratoga Trunk" (WB) (3d wk). Very strong $44,000 on second week through last night (Tues.). First, with aid of Thanksgiving and upped prices, set a new high for house of $55,900.

Palace (RKO) (1,700; 60-$1.20)—"Spanish Main" (RKO) (5th wk). Wound up fourth week Monday night (3) at substantial $25,000. Preceding round was great $35,000.

Paramount (Par) (3,664; 70-$1.20)—"Masquerade in Mexico" (Par), Tony Pastor orch, Marion Hutton, Paul and Eva Reyes (2d wk). Short of big but good profit at $60,000 on first round ended last night (Tues.). "Hold That Blonde" (Par), Frank Sinatra, Jan Savitt orch, Pied Pipers got sock $80,000 on third week.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"Weekend at Waldorf" (M-G) and stageshow (9th wk). Goes out with okay $81,000. Last week, rousing $105,000. "Bells of St. Mary's" (RKO) and annual Xmas show open tomorrow (Thurs.).

Rialto (Mayer) (594; 35-85)—"Came of Death" (RKO) (2d final wk). Looks oke $7,000, while teeoff week was fine $9,200.

Rivoli (UA-Par) (2,092; 60-$1.25)—"Lost Weekend" (Par). Backed by excellent campaign, this film of a dipso's experiences opened in smash fashion and on initial week should strike $70,000, one of highest takes recorded here. It's not far from all-time high of $74,000 set by "Love Letters" (Par) September last. Concluding (14th) week of "Letters" was good $25,000.

Roxy (20th) (5,886; 65-$1.10)—"Dolly Sisters" (20th), with Beatrice Kay, Gomez and Beatrice, Maurice Rocco, on stage (4th wk). Off on third week, ended last night (Tues.), to $70,000 but still stout. Thanksgiving week was nearly $100,000, big.

State (Loew's) (3,450; 43-$1.10)—"Abbott-Costello in Hollywood" (M-G), with Enoch Light orch, Hal LeRoy and Patricia Morison in person (2d-final wk). On holdover will be about 26,000, good. First week was solid $32,000.

Strand (WB) (2,756; 75-$1.20)—"Confidential Agent" (WB). Vaughn Monroe orch and Fred Sanborn (5th wk). Goes out on a good $38,000 or near. Last week was sturdy $43,000. "Too Young to Know" (WB) and Hal McIntrye orch open Friday (7).

Victoria (Maurer) (720; 70-$1.20)—"Born for Trouble" (WB) (reissue) opened yesterday (Tues.). "Danger Signal" (WB) on final 5 days was weak $7,700, while first round was oke $13,000.

Winter Garden (UA) (1,500; 60-$1.50)—"Man in Grey" (U). English import disappointing here at only about $14,000 on initial week, but remains over. "Johnny in Clouds" (UA) ended its second stanza at $15,000.

'Main' Terrif At $26,500 in Pitt.

Pittsburgh, Dec. 4.

Holdovers dominate the local scene with only one new attraction here. It's "Spanish Main," doing smash week at the Stanley. RKO opus will lead the town.

Estimates for This Week

Fulton (Shea) (1,700; 40-65)—"Dolly Sisters" (20th) (2d wk.). Great $13,500, and better than many first weeks. Will hold for third week, and maybe longer. Last week, record $17,500.

Harris (Harris) (2,200; 40-65)—"Fallen Angel" (20th) (2d wk.). Holding up well at $9,000, after stout first week at $13,600.

Penn (Loew's-UA) (4,300; 40-65)—"Weekend at Waldorf" (M-G) (2d wk.). Still going strong at $20,000. Last week, smash $32,000.

Ritz (WB) (800; 40-65)—"Mildred Pierce" (WB). Fourth week downtown. Holding up well at $3,500. Last week, "Love Letters" (Par), sam.

Senator (Harris) (1,750; 40-65)—"Kiss and Tell" (Col.). Fourth down town week. Satisfactory $3,300. Last week, $4,650.

Stanley (WB) (3,800; 40-65)—"Spanish Main" (RKO). Grand $26,500. A certainty for second week at Warner flagship. Last week, "Confidential Agent" (WB), $17,500.

Warner (WB) (2,000; 40-65)—"Confidential Agent" (WB) (m.o.). Average $7,000. Last week, "Mildred Pierce" (WB) (3d wk.), solid $9,500.

Prov. H.O.'s Slow Pace But 'Pierce' Big 15G, 2d

Providence, Dec. 4.

Holdovers practically fill the bill here this week, with "Hold That Blonde" at Strand, the only new one. It's doing nicely.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Spanish Main" (RKO) and "Mama Loves Papa" (RKO) (3d wk.). Still healthy $10,500. Last week, nifty $15,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Dolly Sisters" (20th) (4th downtown wk.). Nice $3,000. Second stanza caught good $4,200.

Fay's (Fay) (1,400; 40-65)—"War of Wildcats" (Indie) (reissue) and vaude on stage. Sound $7,000. Last week, "River Gang" (U) and vaude on stage, strong $8,000.

Majestic (Fay) (2,200; 44-65)—"Mildred Pierce" (WB) (2d wk.). Zippy $15,000. Last week, solid $17,000.

Metropolitan (Snider) (3,100; 44-85)—"Girls of Big House" (Rep) plus Lanny Ross and Leo Carrillo heading stage show for three-day weekend run. Fine $7,000. Last week, "Capt. Tugboat Annie" (Rep) and Tony Pastor orch, Mills Bros. on stage, swell $14,000 in 4-day holiday run.

State (Loew) (3,200; 44-65)—"Weekend at Waldorf" (M-G) (2d wk.). Very healthy $15,500. First sesh was wow $24,000.

Strand (Silverman) (2,200; 44-65)—"Hold That Blonde" (Par) and "Crime Doctor's Warning" (Col). Started Monday (3). Last week, "Kiss and Tell" (Col) and "Voice of Whistler" (Col) (2d wk.), nice $10,500.

"Who says there ain't no Santa Claus!"

THE PICTURE OF THE YEAR WILL BE IN M-G-M's NEW GROUP!

Bliz Bops Hub; Prima Ups 'Senorita' Strong $26,000, 'Main' Big 23G on 3d

Boston, Dec. 4.

Holdovers, beginning of shopping spree and three-day blizzard knocked the bottom out of this week in the film houses with weak showings everywhere. "Spanish Main," on third week, remains relatively the best.

Estimates for This Week

RKO Boston (RKO) (3,200; 50-$1.10)—"Senorita from West" (RKO) plus Louis Prima orch, others on stage. Great $26,000, Prima being held responsible for strong showing despite blizzard. Last week, "Man Alive" (RKO) and Johnny "Scat" Davis orch, $28,000.

Fenway (M-P) (1,373; 40-74)—"Hold That Blonde" (Par) and "Northwest Trail" (Rep). Second week hurt by bliz for $4,000 following great $8,000 on first.

Majestic (Brand-Mage) (1,500; 40-80)—"Sylvia Scarlett" (U) and "Sky Giants" (UA) (reissues). Fourth week is only $3,000 after nice $4,000 last.

Memorial (RKO) (2,900; 40-75)—"Spanish Main" (RKO) and "Sing Way Home" (U) (3d wk.). Weather-blitzed to $23,000 following great $30,000 on second.

Metropolitan (M-P) (4,367; 40-74)—"Love Letters" (Par) and "Mexicana" (Rep). Trim $22,000, okay considering storm. Last week, "Dolly Sisters" (20th) and "The Spider" (Rep), $23,000 second week.

Old South (Brand-Mage) (700; 40-80)—"Marco Polo" (UA) and "Kid Millions" (UA) (reissues). Modest $2,500. Last week, "Gaslight Folies" (Indie), $3,500 on second week.

Orpheum (Loew) (2,900; 35-75)—"Highness and Bellboy" (M-G) and "Dangerous Partners" (Col). Sagged to $20,000 following fine $29,000 first.

Paramount (M-P) (1,700; 40-74)—"Hold That Blonde" (Par) and "Northwest Trail" (Rep). Blizzarded for $12,000 following fine $16,000 first.

State (Loew) (3,200; 35-75)—"Highness and Bellboy" (M-G) and "Dangerous Partners" (Col) (2d wk.). Down to $9,000 after okay $15,000 opener.

Translux (Translux) (900; 30-74)—"Isle of Dead" (RKO) and "Swing Hostess" (PRC). Well-advertised horror item drawing nice $6,500 despite weather. Last week, "Made Me a Criminal" (Mono) and "Girls on Probation" (Mono), $4,500.

Joe Louis Ups 'Terror' To Giant 17½G, Seattle; 'Letters' Solid at 15G

Seattle, Dec. 4.

Talk of town currently is appearance at the Palomar of Joe Louis in sparring "vaude" act. Helped by upped scale he's pushing "Shadow of Terror" to smash biz. "Love Letters" at Fifth Ave., and "Confidential Agent" at Orpheum, are the two big newcomers, former being great.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Dolly Sisters" (20th) (m.o.). From Fifth Ave. Fancy $7,000. Last week, "Guest Wife" (UA), $5,600 on third downtown week.

Fifth Avenue (H-E) (2,349; 45-80)—"Love Letters" (Par). Great $15,000. Last week, "Dolly Sisters" (20th) (2d wk), sock $14,100.

Liberty (J & vH) (1,650; 45-80)—"Kiss and Tell" (Col) (3d wk). Robust $11,000. Last week, smash $13,500.

Music Box (H-E) (850; 45-80)—"Duffy's Tavern" (Par) (4th wk). Big $7,000 or near after terrific $9,400 last week, to beat third week record here.

Music Hall (H-E) (2,200; 45-80)—"Along Came Jones" (RKO) (3d wk). Modest $7,500 or close after last week's immense $11,200.

Orpheum (H-E) (2,600; 45-80)—"Confidential Agent" (WB). Good $14,500. Last week, "Shady Lady" (U) and "Men in Diary" (U), sad $10,500.

Palomar (Sterling) (1,350; 55-$1)—"Shadow of Terror" (PRC) plus Joe Louis, in person, heading vaude. Colossal $17,500. Last week, "Wild Fire" (FC) and "Pursuit to Algiers" (U) plus vaude, $9,100.

Paramount (H-E) (3,039; 45-80)—"Weekend at Waldorf" (M-G) (2d wk). Rousing $14,500 after smash opener at $20,000.

Roosevelt (Sterling) (800; 45-80)—"Mildred Pierce" (WB) (5th wk). Big $6,000. Last week, wonderful $6,900.

Winter Garden (H-E) (800; 25-50)—"Capt. Eddie" (20th) and "That's Spirit" (U) (3d run). Great $5,000 in 6 days, one night going to bond preem. Last week, "Christmas in Conn." (WB) and "1,001 Nights" (Col) (3d run), $5,800.

'Wayfarers' Assigned

Hollywood, Dec. 4.

Paramount handed Kenneth Macgowan producer reins on "The Wayfarers," slated for a late winter start.

Story has been turned over to Abraham Polensky for screenplaying.

Key City Grosses

Estimated Total Gross
This Week **$3,045,200**
(Based on 23 Cities, 185 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$2,620,900**
(Based on 23 cities, 188 theatres)

'Wouldn't Say' OK $30,000, Tops Det.

Detroit, Dec. 4.

Business slowed to a moderate pace here as the Christmas season brought its round of diversionary activities. Holdovers again dominate. "Wouldn't Say Yes" will get top coin at the big Fox.

Estimates for This Week

United Artists (United Detroit) (1,841; 60-85)—"Weekend at Waldorf" (M-G) and "China's Little Devils" (Mono) (3d wk). Okay $17,000 after last week's fine $22,000.

Michigan (United Detroit) (4,034; 60-90)—"Duffy's Tavern" (Par) and "Divorce" (Mono) (2d wk). Splendid $28,000 after sock eight-day first week of $42,000.

Broadway-Capitol (United Detroit) (3,000; 60-85) — "Spanish Main" (RKO) and "Love, Honor, Goodby" (Rep) (2nd wk). Sturdy $11,000 after first week's big $15,000.

Palms - State (United Detroit) (2,976; 60-85)—"Captain Kidd" (UA) and "The Red Dragon" (Mono). Solid $19,000. Last week, "Love Letters" (Par) and "Scotland Yard Investigator" (Mono), (4th wk), okay $14,000.

Madison (United Detroit) (1,858; 45-55)—"Thrill of Romance" (M-G) and "Counter-Attack" (Col). Fine $5,900. Last week, "Diamond Horseshoe" (20th) and "Mark Twain" (WB), $5,300.

Fox (Fox-Michigan) (5,049; 60-85)—"Wouldn't Say Yes" (Col) and "Name Is Julia Ross" (Col). Good $30,000. Last week, "Dolly Sisters" (20th), great $32,000 second week.

Adams (Balaban) (2,863; 60-90)—"Girls of Big House" (PRC) and Russ Morgan orch, Hal Stone, Bob Dupont, on stage. Smash $26,000. Last week, "Mexicana" (Rep) with Gloria Jean, Carter and Moreland, Gene Sheldon on stage, $18,000.

Adams (Balaban) (1,559; 60-85)—"Dolly Sisters" (20th) (m.o.). Big $13,000. Last week, "And Then None" (20th) and "Pursuit to Algiers" (U), $14,000.

'MAIN' GREAT $18,000 PACES SLOW L'VILLE

Louisville, Dec. 4.

First-runs are putting up a solid front of single bills this week, topped by "Spanish Main" at the Rialto, which is doing rousing biz. Number of holdovers will hold down the overall total.

Estimates for This Week

Brown (4th Ave.-Loew's)—"Dolly Sisters" (20th) (m.o.). Vigorous $4,500. Last week, "Wouldn't Say Yes" (Col) and "Julia Ross" (Col) (m.o.), $5,500.

Kentucky (Switow) (1,200; 30-40)—"Northwest Mounted" (Par) and "Gun for Hire" (Par) (reissues). Medium $1,700. Last week, "Over 21" (Col) and "Twice Blessed" (M-G), $1,900.

Loew's State (Loew's) (3,300; 40-60)—"Weekend at Waldorf" (M-G) (2d wk). Not up to hopes on h.o. stanza, mild $12,000. Initial week was smash $26,000.

Mary Anderson (People's) (1,000; 40-60)—"Too Young to Know" (WB) (2d wk). Modest $4,800 after first stanza's good $6,000.

National (Standard) (2,400; 50-75)—"Penthouse Rhythm" (U) with King Sisters, others, on stage. Should manage oke $12,000. Last week, "Don't Fence Me In" (Rep) and vaude headed by Jean Parker, fine $14,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Spanish Main" (U). Looks sturdy $18,000. Last week, "Dolly Sisters" (20th), nearly same.

Strand (Fourth Avenue) (1,400; 40-60)—"Then There Were None" (20th). Trying single bill this week, but shapes only fair $5,000. Last week, "George White's Scandals" (RKO) and "Wanderer of Wasteland" (RKO), $6,000.

CLARK INTO 'VALLEY'

Hollywood, Dec. 4.

Warners inked Dane Clark to star in "Deep Valley," to be produced by Henry Blanke.

Picture, based on a novel by Dan Totheroh, is slated for February production.

'Too Young' Nice $17,000 In Balto; 'Main' 16G, 2d

Baltimore, Dec. 4.

Pre-holiday dip is beginning to be felt here. Of new entries, "Too Young To Know," at the Stanley, is drawing all-right response. Hold-Century, and "Spanish Main," at overs of "Weekend at Waldorf," at Hippodrome, both are fairly strong.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Weekend at Waldorf" (M-G) (2d wk). Holding well at $17,000 after wow opener at $25,400.

Hippodrome (Rappaport) (2,240; 25-65)—"Spanish Main" (RKO) (2d wk) plus h.o. of vaude. Continuing strong at $16,000 after smash $22,200 initialer.

Keith's (Schanberger) (2,460; 20-60)—"Frontier Gal" (U). Opens tomorrow (Wed.) after "People Are Funny" (Par) went along for weak $6,000.

Maryland (Hicks) (1,480; 20-44)—"Gay Senorita" (Col) and "Colorado Pioneers" (Rep). Average $3,000. Last week, "Crime Doctor's Warning" (Col) and "Riders Cheyenne" (PRC), $2,800.

Mayfair (Hicks) (980; 25-55)—"Enchanted Forest" (PRC) (3d wk). Sturdy $3,500 after solid second round at $4,200.

Stanley (WB) (3,280; 25-65)—"Too Young To Know" (WB). Drawing nicely enough at $17,000. Last week, "Confidential Agent" (WB), $15,700.

Valencia (Loew's-UA) (1,840; 20-60)—"The Spider" (20th). So-so $4,000. Last week, "Fallen Angel" (20th) (m.o.), $4,300.

Basie Boosts 'Isle' To Fancy 26½G in Philly; 'Too Young' Fine 24½G

Philadelphia, Dec. 4.

Weekend biz is off this week despite record-breaking crowd in town for Army-Navy game. Out-of-towners, who made up bulk of customers for grid classic, headed mainly for the niteries. New films making bows include "Too Young to Know," "She Wouldn't Say Yes" and "Isle of the Dead." Latter is going great guns, aided mainly on support of Count Basie band on stage at the Earle.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Lady on Train" (U) (2d wk). Mild $7,500. Opener was oke $12,500 plus so-so $2,500 for Sabbath showing at Earle.

Arcardia (Sablosky) (700; 40-85)—"Duffy's Tavern" (Par) (2d wk) (2d run). Fine $6,500. Initialer was stout $7,800.

Boyd (WB) (2,760; 40-85)—"Too Young to Know" (WB). Fine $24,500. Last week, "Mildred Pierce" (WB), neat $10,000 on 4 days of sixth week.

Earle (WB) (2,760; 50-95)—"Isle of Dead" (RKO) with Count Basie orch. Nice $26,500. Last week, "Love, Honor" (Rep) with Leo Carrillo, Keye Luke, others, $17,500.

Fox (Fox) (2,250; 40-85)—"Fallen Angel" (20th) (2d wk). Good $22,000. Last week, house record at $35,000.

Karlton (Goldman) (1,000; 40-85)—"Wonder Man" (RKO) (2d run) (2d wk). Nice $6,000. Last week, husky $9,500.

Keith's (Goldman) (2,200; 40-85)—"House 92d St." (20th) (2d run) (2d wk). Fair $5,000. Last week, okay $7,500.

Mastbaum (WB) (4,692; 40-85)—"Wouldn't Say Yes" (Col). Lost one day's receipts yesterday (Mon.) via bond premiere of "Stork Club" (Par). Modest $24,500. Last week, "Confidential Agent" (WB) (2d wk), $16,500.

Stanley (WB) (2,760; 40-85)—"Weekend at Waldorf" (M-G) (5th wk). Down to $15,000. Last week, great $21,000.

Stanton (WB) (1,475; 40-85)—"Capt. Kidd" (UA) (2d wk). Off but still profitable at $12,500. Opener hit new house record at $22,700.

'Then None' Mildish At 24½G, Frisco; 'Angel' 29G

San Francisco, Dec. 4.

Nothing startling currently, biz apparently being in a relapse after Thanksgiving day holidays. "Fallen Angel" is not measuring up to hopes at the big Fox while "Then There Were None" is rated mild at the Paramount. In contrast to this, "Spellbound" continues great at the Warfield on second session, and Sally Rand is hypoing the stage layout at the Golden Gate, where "Cornered" remains sturdy despite being in its third week.

Estimates for This Week

Golden Gate (RKO) (2,448; 60-95)—"Cornered" (RKO) (3d wk) plus stageshow featuring Sally Rand. Solid $29,000 or near. Last week a strong $30,000.

Fox (FWC) (4,651; 55-85)—"Fallen Angel" (20th). Mild $29,000 or better. Last week, "Confidential Agent" (WB), disappointing $28,000.

Warfield (FWC) (2,656; 55-88)—"Spellbound" (UA) (2d wk). Still great at $36,000. Last week, new house mark at lusty $48,000.

Paramount (FWC) (2,646; 55-85)—"Then There Were None" (20th). Mildish $24,500. Last week, "Hold That Blonde" (Par), moderate $23,000.

St. Francis (FWC) (1,400; 55-85)—"Dolly Sisters" (20th) (4th wk). Trim $12,500. Last week, solid $16,000.

State (FWC) (2,133; 55-85)—"Confidential Agent" (WB) (m.o.). Moderate $11,500. Last week, "Born for Trouble" and "All Came True" (WB) (reissue), only $9,000.

L.A. Big Despite H.O.'s; 'Weekend' Tops At Lush 54½G, 2 Spots, 'Too Young' 54G in 3, 'Main' Swank 42G, 2d in 2

Los Angeles, Dec. 4.

Three new strong bills will tilt the first-run theatre total to better than $300,000 this week, extremely good in view of many holdovers. "Lost Weekend" is heading for great $54,500 in two Paramount theatres, despite losing one night in each house to bond preems.

"Too Young to Know" heads for good $54,000 in three spots while "George White's Scandals" is clocking an okay $30,500 in four locations. Among holdovers, "Spellbound" is still potent at $43,000 for fourth week in three houses. However, "Spanish Main" looks strong $42,000 or better in two spots on second session after record first frame. "Yolanda and Thief" will do only $30,000 in three theatres on its second stanza. Stays only three additional days. "Capt. Kidd" is rated neat at $21,500 in four houses, fourth week.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 55-$1)—"Capt. Kidd" (UA) (4th wk). Okay $3,500. Last week, $4,900.

Carthay Circle (FWC) (1,518; 50-$1)—"House 92d St." (20th) and "Divorce" (Mono) (5th wk). Closing at $2,500. Last week, neat $4,000.

Chinese (Grauman-WC) (2,048; 50-$1)—"Spellbound" (UA) (4th wk). Smooth $12,500. Last week $16,100.

Downtown (WB) (1,800; 50-$1)—"Too Young to Know" (WB). Good $21,000. Last week, "Confidential Agent" (WB) (3d wk), light $11,200.

Downtown Music Hall (Blumenfeld) (900; 55-$1.20)—"Capt. Kidd" (UA) (4th wk). Finales at $10,500. Last week, $14,200.

Egyptian (FWC) (1,538; 50-$1)—"Yolanda and Thief" (M-G) (2d wk). Faint $7,500. Last week, fair $15,800.

Four Star (UA-WC) (900; 50-$1)—"George White's Scandals" (RKO) and "West of Pecos" (RKO). Good $4,500. Last week, "Abbott-Costello in Hollywood" (M-G) and "Dangerous Partners" (M-G), $3,900.

Guild (FWC) (968; 50-$1)—"Scandals" (RKO) and "West Pecos" (RKO). Excellent $6,500. Last week, "A. & C. in Hollywood" (M-G) and "Dangerous Partners" (M-G), $6,400.

Hawaii (G&S) (956; 55-$1)—"Capt. Kidd" (UA) (4th wk). Near $4,000. Last week, nice $5,300.

Hollywood (WB) (2,756; 50-$1)—"Too Young" (WB). Nifty $17,500. Last week, "Confidential Agent" (WB) (3d wk), only $6,000.

Hollywood Music Hall (Blumenfeld) (475; 55-85)—"Capt. Kidd" (UA) (4th wk). Ends with $3,500. Last week, good $5,100.

Loew's State (Loew-WC) (2,404; 50-$1) — "Spellbound" (UA) (4th wk). Steady $22,000. Last week, bright $25,900.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Yolanda Thief" (M-G) (2d wk). Thin $16,000. Last week, fair $29,400.

Orpheum (D'town) (2,000; 65-85)—"Rockin' in Rockies" (Col) with Smiley Burnette, western acts, on stage. Good $22,000 or near. Last week, "Fatal Witness" (Rep) with Joe Louis, Delta Rhythm Boys, fine $30,600.

Pantages (Pan) (2,812; 50-$1)—"Spanish Main" (RKO) and "Life with Blondie" (Col) (2d wk). Rousing $20,500 or over. Last week, record $33,800.

Paramount (F&M) (3,398; 50-$1)—"Lost Weekend" (Par) and "Love, Honor" (Rep). Sock $32,500. Last week, "Hold That Blonde" (Par) and "Northwest Trail" (SPG) (2d wk), slow $15,000.

Paramount Hollywood (F&M)—(1,451; 50-$1) — "Lost Weekend" (Par). Smash $22,000. Last week, "Hold That Blonde" (Par) (2d wk), light $6,100.

RKO Hillstreet (RKO) (2,890; 50-80)—"Spanish Main" (RKO) and "Life with Blondie" (Col) (2d wk). Strong $21,500. Last week, record-smashing $37,000.

Ritz (FWC) (1,370; 50-$1)—"Yolanda Thief" (M-G) (2d wk). Slow $6,500. Last week, okay $13,000.

United Artists (UA-WC) (2,100; 50-$1) — "Scandals" (RKO) and "West Pecos" (RKO). Good $13,000. Last week, "A&C in Hollywood" (M-G) and "Dangerous Partners" (M-G), nifty $14,500.

Uptown (FWC) (1,790; 50-$1) — "Spellbound" (UA) (4th wk). Steady $8,500. Last week, smooth $11,500.

Vogue (FWC) (835; 50-$1)—"Isle of Dead" (RKO) and "Zombies on Broadway" (RKO) (2d wk). Oke $3,000 in 6 days. Last week, $6,000.

Wilshire (FWC) (2,296; 50-$1)—"Scandals" (RKO) and "West Pecos" (RKO). Modest $6,500. Last week, "A&C in Hollywood" (M-G) and "Dangerous Partners" (M-G), $5,600.

Wilton (WB) (2,300; 50-$1)—"Too Young to Know" (WB). Nice $15,500. Last week, "Confidential Agent" (WB) (3d wk), light $6,400.

Million Dollar (D'town) (2,500; 40-65)—Back to second run. Last week, "Isle of Dead" (RKO) and "Zombies on Broadway" (RKO) (6 days), nice $11,700.

Broadway Grosses

Estimated Total Gross
This Week **$630,700**
(Based on 17 theatres)
Total Gross Same Week
Last Year **$560,000**
(Based on 16 theatres)

'Main' Rousing $13,000, Indpls.

Indianapolis, Dec. 4.

Biz is down from last week's fall peaks, but still good in spots. "Spanish Main," at the Indiana, is easily best grosser with rousing week in prospect.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 35-55)—"Then There Were None" (20th). Okay $10,000. Last week, "Too Young to Know" (WB) and "Strange Confession" (U), $10,500.

Indiana (Katz-Dolle) (3,300; 35-55)—"Spanish Main" (RKO). Strong $13,000. Last week, "Dolly Sisters" (20th), hefty $16,300.

Keith's (Indie) (1,200; 35-60)—"Nevada" (RKO) plus WLS Barn Dance on stage. Nice $5,000 in weekend run. Last week, "Northwest Trail" (Indie) plus stage show, $5,500 in 4 days.

Loew's (Loew's) 2,450; 35-55)—"Weekend at Waldorf" (M-G). Smart $12,500 in second stanza. Last week, big $19,600.

Lyric (Katz-Dolle) (1,600; 35-55)—"Dolly Sisters" (20th). Extra good $7,000 on moveover. Last week, "Love Letters" (Par) and "Men in Diary" (U) (m.o.), $5,000.

'Dakota' Bangup $16,000 In St. Louis; 'Waldorf' 18G, 'Letters' 13G, H.O.s

St. Louis, Dec. 4.

Holdovers predominate currently, as biz is dipping slightly due to the pre-Xmas shopping splurge. "Dakota," at the big Fox, is leading the new screen fare.

Estimates for This Week

Loew's (Loew) (3,172; 30-60)—"Weekend at Waldorf" (M-G) (2d wk). Lusty $18,000 after wham $29,500 first session.

Orpheum (Loew) (2,000; 30-60)—"Paris Underground" (UA) and "Prison Ship" (Col). Good $7,500. Last week, "Highness and Bellboy" (M-G), $7,000.

Ambassador (F&M) (3,000; 50-60)—"Love Letters" (Par) (2d wk). Mild $13,000 after swell $20,900 opener.

Fox (F&M) (5,000; 50-60)—"Dakota" (Rep) and "Crime Doctor's Warning" (Col). Trim $16,000. Last week, "Fallen Angel" (20th) and "Divorce" (Mono), solid $23,500.

Missouri (F&M) (3,500; 50-60)—"Dolly Sisters" (20th) and "The Spider" (20th) (2d wk). Nice $8,000 after big $13,000 initial session.

St. Louis (F&M) (4,000; 40-50)—"Strange Confession" (U) and "River Gang" (U). Oke $6,500. Last week, "State Fair" (20th) and "West of Pecos" (RKO), fancy $9,500.

Mono's Meet on 5½% Shares

Special meeting of Monogram directors has been called for Dec. 11 in Los Angeles to consider and act on the proposal to call all or a portion of the company's 5½% convertible preferred shares.

Meeting was called by Steve Broidy, president of Mono. It will be held in the company offices in L.A.

Road to Utopia
(SONGS)

Paramount release of Paul Jones production. Stars Bing Crosby, Bob Hope, Dorothy Lamour; features Bob Benchley, Hillary Brooke, Douglass Dumbrille, Jack LaRue, Robert Barrat, Nestor Paiva. Story and adaptation, Norman Panama and Melvin Frank; songs, Johnny Burke, James Van Heusen; editor, Stuart Gilmore; camera, Lionel Lindon, Gordon Jennings, Farciot Edouart. Previewed N. Y., Nov. 14, '45. Running time, **90 MINS.**

Duke Johnson............Bing Crosby
Chester Hooton............Bob Hope
Sal............Dorothy Lamour
Kate............Hillary Brooke
Ace Larson............Douglass Dumbrille
Le Bec............Jack LaRue
Sperry............Robert Barrat
McGurk............Nestor Paiva
Narrator............Robert Benchley

The highly successful Crosby-Hope-Lamour "Road" series under the Paramount banner comes to attention once again in "Road to Utopia," a zany laugh-getter which digresses somewhat from pattern by gently kidding the picture business and throwing in unique little touches, all with a view to tickling the risibilities. Very big boxoffice results assured.

Picture is the fourth with the Crosby - Hope - Lamour combination and the first to be released since "Road to Morocco" in October, 1942. Behind that were "Zanzibar" and "Singapore," respectively, April, 1941, and February, 1940.

Though this one is rich in laughs and fast, the songs turned out for it are not of heavy caliber. Crosby and Hope's "Put It There Pal" is on the novelty side and cute. Crosby single, "Welcome to My Dreams" and Miss Lamour's number in a saloon setting, "My Personality," is nothing to get excited over. Quite good, however, is her "Would You."

Late Bob Benchley is cut into an upper corner of various shots making wisecracks, first being that "this is how not to make a picture." Others are in the same groove, while additional off-the-path gags include Hope and Miss Lamour in a kissing scene, topped by Hope's aside to the audience: "As far as I'm concerned this picture is over right now." Another is a guy walking across a scene asking Crosby and Hope where Stage 8 is. Even the familiar Paramount trademark with the stars is thrown around a mountain, with Crosby looking up and cracking, "That's my bread and butter."

Action is laid in the Klondike of the gold rush days. On their way there, scrubbing decks because they'd lost their money, Crosby and Hope come upon a map leading to a rich gold mine. It had been stolen from Miss Lamour's father by two of the toughest badmen of Alaska. Miss Lamour goes to the Klondike in search of them.

Meantime, in a scuffle with the map's thieves, Crosby and Hope subdue them, switching clothes and also assuming the names of the team. Thus, on arriving in the Klondike they become the prey of not only Miss Lamour, but of sharpshooting saloon owner who also wants the goldmine map. Ultimately, Miss Lamour gets her map, learning Crosby and Hope were not the baddies who slew her dad to get it.

Technically picture leaves nothing to be desired. Paul Jones, producer, and Hal Walker, who directed, make a fine combination in steering and in the production value provided. Performances by supporting cast are all good. They include Hillary Brooke, Douglass Dumbrille, Jack LaRue, Robert Barrat and Nestor Paiva.

Char.

Masquerade in Mexico
(SONGS)

Paramount release of Karl Tunberg production. Features Dorothy Lamour, Arturo de Cordova, Patric Knowles, Ann Dvorak. Directed by Mitchell Leisen. Screenplay, Karl Tunberg, from original by Edwin Justus Mayer and Franz Spencer; music, Victor Young; camera, Lionel Lindon, Gordon Jennings, Farciot Edouart; editor, Alma Macrorie; dancer, Billy Daniels. At Paramount, N. Y., commencing Nov. 28, '45. Running time, **96 MINS.**

Angel O'Reilly............Dorothy Lamour
Manolo Segovia............Arturo de Cordova
Thomas Grant............Patric Knowles
Helen Grant............Ann Dvorak
Boris Cassell............George Rigaud
Irene Denny............Natalie Schafer
Pablo............Mikhail Rasumny
Rico Fenway............Billy Daniels
Guadalajara Trio

Beautifully mounted, well edited tale studded with excellent make-believing from start to finish, it should do OK.

Dorothy Lamour is the top name and she turns in a good job, first as the unwitting tool of a jewel thief and then the deliberate means of breaking up a triangle. However, her performance is easily topped by several of her assistants, notably Ann Dvorak with an excellent portrayal of a philandering wife. Arturo de Cordova also comes through as a Mexican bullfighter who does do all his fencing outside of boudoirs. There are also several small parts so excellently worked as to make the 96 minutes pleasant and enjoyable. Foremost among them is the individual touch given the role of a lowly cab driver by Mikhail Rasumny.

Producer Karl Tunberg and his assistants went far beyond the power of the story in mounting the production. From the looks of every scene a substantial amount of money was poured into the making. One night club setting, during which Miss Lamour warbles, "Adios, Mariquita Linda," and others depicting the country home of Miss Dvorak and her husband, played by Patric Knowles, cut deeply into the exchequer. This expensive touch runs the length of the film.

Basic story, by Edwin Justus Mayer and Franz Spencer, is the weakest ingredient in the affair. It pictures Miss Lamour unwittingly carrying from the U. S. into Mexico a diamond stolen by her prospective mate. She discovers it on the plane and drops it into the pocket of a nearby passenger (Knowles) who's nabbed at the border. In Mexico, Miss Lamour fluffs her b.f. as a thief and winds up penniless in a strange town. Up pops Knowles, who figured her out as the culprit on the plane and, under threat of turning her over to the police, brings her into his home as the phoney Condesa de Costa Mora for the purpose of luring the attentions of de Cordova from his wife to herself.

From there the fun begins. Cordova immediately taking the bait and Miss Dvorak launching a sparkling bit of acting in the unusual position of a wife being brushed by a lover while her husband stands by to push the situation along. There are scenes between Lamour and Dvorak in which the audience can almost feel the rake of the claws each gal spreads for action. For this, director Mitchell Leisen rates plaudits since that is what carries the story.

Wood.

A Letter for Evie

Hollywood, Nov. 28.

Metro release of William H. Wright production. Features Marsha Hunt, John Carroll, Hume Cronyn, Spring Byington, Pamela Britton, Norman Lloyd. Directed by Jules Dassin. Screenplay, De Vallon Scott and Alan Friedman, based on story by Blanche Brace; camera, Karl Freund; editor, Chester W. Schaeffer; music, George Bassman. Tradeshown Nov. 27, '45. Running time, **88 MINS.**

Evie O'Connor............Marsha Hunt
Edgar "Wolf" Larsen............John Carroll
John Phineas McPherson............Hume Cronyn
Mrs. McPherson............Spring Byington
Barney Lee............Pamela Britton
DeWitt Pyncheon............Norman Lloyd
Mr. McPherson............Percival Vivian
Captain Budlow............Donald Curtis
Mrs. Edgewaters............Esther Howard
Eloise Edgewaters............Robin Raymond
Mrs. Jackson............Therese Lyon
Miss Jenkins............Lynn Whitney

"A Letter for Evie" is a neatly concocted comedy-drama. Marquee values are light and head it for the twin bill houses, but it's soundly put together entertainment that will get favorable audience reaction. Production, direction and writing point the material for enjoyment and cast comes through in fine style to keep pace swift.

Plot is based on what happens to a girl when she writes a letter to an unknown soldier. Missive is placed in the pocket of a size 16½ army shirt and finds its way to John Carroll, a wolfish GI. He doesn't follow up the play. Instead, Hume Cronyn, his pint-sized buddy, starts the correspondence, building himself into a big, outdoors man. By the time the soldiers hit New York, the girl, Marsha Hunt, has developed romantic urge for her fictional 16½ shirt-size GI. Cronyn, to make illusion perfect, has sent her snapshot of Carroll and has to resort to subterfuge to see his dream girl without giving the deception away. Complications become difficult when Carroll gets wise to what's going on and appears on the scene. Cronyn's desperate attempts to protect his dream girl from Carroll's wolfishness build up to a neat ending and carry plenty of chuckles and heart tugs.

Jules Dassin's direction is understanding, playing up the situations and cast for best presentation. Marsha Hunt does a delightful job of the girl seeking romance. Hume Cronyn is a standout in his assignment as the shy GI, and Carroll fits his character perfectly. Pamela Britton is good for laughs, as is Norman Lloyd. Spring Byington and others show up well.

Production values marshalled by William H. Wright are excellent, and photography, editing and other technical functions measure up to budget standards.

Brog.

Frontier Gal
(COLOR)

Hollywood, Nov. 30.

Universal release of Michael Fessier-Pagano production; executive producer, Howard Benedict. Stars Yvonne De Carlo and Rod Cameron; features Andy Devine, Fuzzy Knight, Sheldon Leonard, Andrew Tombes, Beverly Simmons. Directed by Charles Lamont. Original screenplay by Fessier-Ernest Pagano; camera, George Robinson, Charles P. Boyle, John O. Fulton; editor, Ray Snyder; music, Frank Skinner, H. J. Salter; songs, Jack Brooks and Edgar Fairchild. Previewed Nov. 29, '45. Running time, **84 MINS.**

Lorena Dumont............Yvonne De Carlo
Johnny Hart............Rod Cameron
Big Ben............Andy Devine
Fuzzy............Fuzzy Knight
Judge Prescott............Andrew Tombes
Shoulders............Sheldon Leonard
Abigail............Clara Blandick
Mary Ann............Beverly Simmons
Cherokee............Frank Lackteen
Gracie............Claire Carleton
Bailiff............Eddie Dunn
Bailiff............Harold Goodwin
Buffalo............Jack Overman
Sheila............Jan Wiley
Henchman............Rex Lease
Henchman............Jack Ingram
Henchman............George Eldredge
Henchman............Joseph Haywörth
Dealer............Lloyd Ingraham
Dealer............Joseph E. Bernard
Dealer............Douglas Carter
Dealer............Paul Bratti
Dealer............Edward M. Howard
Hostess............Joan Fulton
Hostess............Jean Trent
Hostess............Kerry Vaughn
Hostess............Karen Randle

High action and comedy satire dressed up in Technicolor, "Frontier Gal" pokes plenty of fun at its western contemporaries and gears itself for both thrills and laughs. The returns at the boxoffice should be as handsome as the production mounting. Film is a scenic display of rugged exterior and lavish interior, brings sex to the western formula plot and, at all times, has its eye on commercial payoff. Yvonne De Carlo, remembered for her visual treat in "Salome," and Rod Cameron head the excellent cast.

Writers Michael Fessier and Ernest Pagano scripted and produced this one and realize on the commercial values to be found in western satire. Latter is often developed in a ten-twent-thirt style of dramatics but also has its subtle moments in which audiences will delight. As a topper for the surefire elements, producers bring in a kid actress to take the play away from the adult cast in all her scenes. Standard western chases, fist fights and gunplay are used for thrills, topped by the old height-scare stunt of having the kid dangling over a deep gorge on a shaky log. Lensing of sequence make trick exposure obvious but, nevertheless, stunt grabs intended audience reaction.

Rod Cameron is the dashing hero, escaping from a posse. He rides into Red Gulch, site of a fancy saloon conducted by Yvonne De Carlo. Hero goes for the heroine and she thinks he means marriage. When she discovers otherwise she forces a shotgun wedding and then turns him over to the law. He again escapes, seizes his bride and rides off for a one-night honeymoon. Returning six years later, he finds he has a daughter, just past five years of age. From here on the plot and the kid work to bring the parents together again and eliminate the heavy. Sheldon Leonard, also a suitor for Miss De Carlo's favors.

Miss De Carlo garners more attention as a sultry personality than as an actress, but former is enough to assure her a following without the latter. Cameron is perfect as the tall personification of the typical, dashing western hero, and Leonard makes an okay villain. Comedy falls to Andy Devine, Fuzzy Knight and Andrew Tombes. Special mention goes to little Beverly Simmons as the youngster. Her kid appeal and smile register big.

Miss De Carlo sings "Set 'Em Up, Joe," and "What Is Love" against the saloon background, and Fuzzy Knight does "Johnny's Comin' Home."

Charles Lamont's direction makes the moppet's scenes highlights, but doesn't overlook plenty of scope in the rough action and more subtler portions. George Robinson and Charles P. Boyle photographed to catch rugged outdoor backgrounds and lush settings. Other technical appurtenances are capable.

Brog.

Miniature Reviews

"Road to Utopia" (Par). Wacky and fast Crosby-Hope-Lamour release in the "Road" series, fourth to date. Big b.o.

"Masquerade In Mexico" (Par) Fair story made okay by fine acting work of Dorothy Lamour, Ann Dvorak, Arturo de Cordova.

"A Letter for Evie" (M-G). Neat comedy-drama with familiar cast of names for twin-bill bookings.

"Frontier Gal" (Color) (U). Lusty western feature satire in Technicolor. Stout b.o. possibilities.

"Tokyo Rose" (Par). Well-paced action drama about the femme Jap propaganda radio announcer, looks okay for b.o.

"House of Dracula" (U). A money horror opus combining U's Dracula, the Wolfman and Frankenstein Monster.

"An Angel Comes to Brooklyn" (musical) (Rep). Fairly diverting musical programmer.

"White Pongo" (PRC). Poorly-executed jungle meller; weak b.o.

"Rake's Progress" (Eagle-Lion). Rex Harrison, Lilli Palmer in British production likely to go over strongly in America.

Tokyo Rose

Paramount release of Pine-Thomas production. Features Byron Barr, Osa Massen, Don Douglas, Keye Luke. Directed by Lew Landers. Screenplay by Geoffrey Homes and Maxwell Shane, based on original by Whitman Chambers; camera, Fred Jackman, jr.; editor, Henry Adams. Tradeshown in N. Y., Dec. 3, '45. Running time, **70 MINS.**

Tokyo Rose............Lotus Long
Pete Sherman............Byron Barr
Greta Swanson............Osa Massen
Timothy O'Brien............Don Douglas
Colonel Suzuki............Richard Loo
Charlie Otani............Keye Luke
Soon Hee............Grace Lem
Wong............Leslie Fong
Chung Yu............H. T. Tsiang
Jack Martin............Larry Young
Mike Kovak............William Challee
Frank............Chris Drake
Al Wilson............James Millikan
Mel............Al Ruiz
Joe............Blake Edwards

It's too bad that Paramount couldn't have readied "Tokyo Rose" for release several months ago, when the Nipponese femme's unique contribution to the Japanese war effort was still fresh in the minds of Americans. By not trying to rush the shooting schedule, however, producers Pine & Thomas have come up with a well-paced action drama in which the title's timeliness still provides a good exploitation springboard for exhibs to capitalize on. Title itself should make up for the lack of marquee names. Boxoffice potentialities look okay.

Plot is a little far-fetched, dealing with an escaped GI prisoner's attempt to kidnap "Rose" from her Tokyo Radio studios—and from right under the Nips' noses, too—and spirit her away to the States aboard an American submarine. Background information on the Japanese sorceress is plenty authentic, however, with recordings of some of Rose's broadcasts to the GIs in the Pacific area that might have been monitored on the spot.

Story has Pete Sherman (Byron Barr) as one of a group of American prisoners selected by the Japs to be interviewed on Rose's program for propaganda purposes. Since his buddy was killed indirectly through one of her broadcasts, however, he has a special hate for the gal and, during an air raid, succeeds in wrecking the broadcasting studio. He escapes during the subsequent commotion and is rescued by an Irish newspaper correspondent, who leads him to the Japanese underground. Still wanting to have it out with Rose before he leaves Japan, he convinces one of the underground leaders (Keye Luke) to cooperate in the kidnapping venture. After a series of exciting sequences, the two outwit the Japs and take Rose to a meeting place on the coast, where a boat is waiting to row them out to the surfaced submarine.

Story leaves a few loose ends, such as the fate of Pete's fellow-prisoners who also escaped during the air raid but the customers will be too interested in the outcome to question these minor points until after they leave the theatre. Cast is okay, with Barr, Luke and Richard Loo, who turns in another good job as a nefarious Japanese officer, carrying most of the film. Lotus Long, in the title role, doesn't appear until the last reel but turns out to be almost as pretty as her voice.

House of Dracula

Hollywood, Nov. 28.

Universal release of Paul Malvern (Joe Gershenson) production. Features Lon Chaney, Martha O'Driscoll, John Carradine, Lionel Atwill, Onslow Stevens, Glenn Strange, Jane Adams, Ludwig Stossel. Directed by Erle C. Kenton. Original, Edward T. Lowe; camera, George Robinson; editor, Russell Schoengarth, John P. Fulton; music, Edgar Fairchild. Previewed Nov. 28, '45. Running time, **67 MINS.**

Talbot............Lon Chaney
Dracula............John Carradine
Miliza............Martha O'Driscoll
Holtz............Lionel Atwill
Nina............Jane Adams
Edelman............Onslow Stevens
Zeigfried............Ludwig Stossel
Monster............Glenn Strange
Steinmuhl............Skelton Knaggs
Brahms............Joseph E. Bernard
Villager............Dick Dickinson
Gendarme............Fred Cordova
Gendarme............Carey Harrison
Villager............Harry Lamont
Johannes............Gregory Muradian
Mother............Beatrice Gray

Universal has brought all of its terror figures—Dracula, the Wolfman and Frankenstein's Monster—together in a nifty thriller for the chiller trade. "House of Dracula" plays its gruesome plot straight and manages considerable effectiveness. Production is well-mounted and direction strong. Profits will be good.

Plot twist has two of the monster heavies taking a sympathetic angle. Each comes to a doctor for help in curing their strange afflictions. First to appeal for help from Onslow Stevens is John Carradine, the centuries-old vampire. Next is Lon Chaney, the werewolf, who wants the doctor to relieve his madness. Stevens is successful in his experiments with Chaney but the vampire curing backfires. The good doctor eliminates Dracula by letting the sun's rays fall on his sleeping body but finds he, himself, has acquired the blood-letting urge.

In his newly-acquired madness he revives Frankenstein's monster, found in sea caverns near the doctor's castle, kills a faithful servant and finally dies with the monster in flames—that is until Universal's horror experts revive them again for another boxoffice winner. Just how they will solve the problem of again injecting Chaney with the wolf madness is something else again, since plot has him definitely cured, but studio madmen are ingenious.

Cast turns in generally firstrate work in roles that have become more or less standard. Femme spots go to Martha O'Driscoll and Jane Adams as assistants to the doctor. Lionel Atwill is seen briefly as the village police chief. Glenn Strange donned the garb of the monster, instead of Chaney, who would have found it difficult to double between his werewolfing.

Paul Malvern's production guidance furnishes proper settings for such a tale and Erle C. Kenton's direction of the material in Edward T. Lowe's original script is forthright. Settings, music, photography all contribute to necessary atmospheric mood. Editing is concise.

Brog.

An Angel Comes to Brooklyn
(MUSICAL)

Hollywood, Nov. 30.

Republic release of Leonard Sillman production; supervising producer, Armand Schaefer. Features Kaye Dowd, Robert Duke, David Street, Barbara Perry, Charles Kemper, Marguerite D'Alvarez, Bob Scheerer, Alice Tyrrell, June Carroll, Rodney Bell, Betzi Beaton. Directed by Leslie Goodwins. Screenplay, Stanley Paley and June Carroll from original story by Miss Carroll and Lee Wainer; camera, Jack Marta; editor, Tony Martinelli; songs, Sanford Green and June Carroll; arrangements, Dale Butts. Previewed Nov. 30, '45. Running time, **69 MINS.**

Karen James............Kaye Dowd
David Randall............Robert Duke
Paul Blake............David Street
Barbara............Barbara Perry
Phineas Aloysius Higby............Charles Kemper
Madam Della............Marguerite D'Alvarez
Bob............Bob Scheerer
Susie............Alice Tyrrell
Kay............June Carroll
Oscar............Rodney Bell
Tiny............Betzi Beaton
Miss Johnson............Jay Presson
Jo............Joe Cappo
Rosie............Sherle North
Theresa............Billie Haywood
Cliff............Cliff Allen
Sir Henry Bushnell............C. Montague Shaw
Olga Ashley............Eula Morgan
Sarah Gibbons............Gladys Gale
Michael O'Day............Henry Rose
Brian Hepplestone............Frank Scannell
Shadow Dancer............Jack McClennon
Rodney Lloyd............Wilton Graff
Cornelius Terwillinger............Jimmy Conlin
Sgt. O'Rourke............Ralph Dunn

Mildly amusing musical comedy that will serve okay for secondary bookings in general situations. Production isn't elaborate but works in for ensemble numbers and plenty of songs. Comedy is of the screwball fantasy type played against a plot that is basically formula. Cast is made up largely of unknowns so there's no marquee weight to aid the selling.

Story concerns group of unknown youngsters trying to make Broadway and a plaintive angel sent down from actor's heaven to aid them attain their goal. Charles Kemper, as the angel, points up main laughs as he goes ineptly about his good deeds. He uses his powers to get a producer interested in the staging of a show with the young talent but incurs displeasure of the boss man in actors' heaven while doing so. It all works out to the obvious conclusion—the angel's pleased, the talent recognized, etc.

Kaye Dowd sings and dances as femme lead and Robert Duke makes best male appearance opposite her as artist and designer. David Street sings two of the score's six tunes and carries off slight heavy part. Among the talent lineup for singing-dancing are Betzi Beaton, Sherle North, Alice Tyrrell, June Carroll (also co-writer and cleffer on script and songs), Barbara Perry, Billy Haywood and Cliff Allen. All do their specialties in okay fashion.

Leslie Goodwins directed the Leonard Sillman production and does good job of combining fantasy, comedy and music. Photography is standard.

Brog.

Peloton D'Execution
("Firing Squad")
(FRENCH-MADE)

Paris, Nov. 20.

Cine-Selection production and release. Stars Lucien Coedel, Yvonne Gaudeau, Pierre Renoir; features Robert Dalban, Louis Eymond, Pierre Magnier, Marcel Lelaitre, Georges Lannes, Abel Jacquin. Directed by Andre Berthomieu. At Max Linder, Paris, from Oct. 31, '45. Running time, **105 MINS.**

Hans............Lucien Coedel
Françoise............Yvonne Gaudeau
French Colonel............Pierre Renoir
Intelligence Officer............Abel Jacquin
Schmitt............Robert Dalban

Made shortly after the Germans left and looks more heavily budgeted than the reported $180,000. It's the Gestapo-type of story and may be strong with French audiences not yet satiated with the type of warfilm. Realistic scenes of ill treatment of French prisoners by the Germans and of their execution in batches of four may help put this over with some audiences. Direction and tempo are fair. Thin hopes for American market.

Lucien Coedel is more of the heavy than the conventional leading man. He wears a German uniform in the role of a patriotic Alsatian working for the French. Despite his Gestapo rank, he does not overact. He is supported by Yvonne Gaudeau, well cast as the patriotic French girl who takes chances in the underground work. Pierre Renoir, co-starred, has only a secondary part. Robert Dalban, who does the true German officer, and Abel Jacquin, as the French intelligence officer, are both good.

Maxi.

White Pongo

PRC release of Sigmund Neufeld production. Stars Richard Fraser, Maris Wrixon; features Lionel Royce, Al Eben. Directed by Sam Newfield. Screenplay and original story, Raymond L. Schrock; camera, Jack Greenhalgh; editor, Holbrook N. Todd. At New York, N. Y., dual, week Nov. 27, '45. Running time, **77 MINS.**

Bishop............Richard Fraser
Pamela............Maris Wrixon
Van Doorn............Lionel Royce
Kroegert............Al Eben
Sir Harry............Gordon Richards
Carswell............Michael Dyne
Baxter............George Lloyd
Dr. Kent............Larry Steers
Gunderson............Milton Kibbee
Old Doctor............Egon Brecher
Mumbo Jumbo............Joel Fluellen

"White Pongo" is the story of a safari's long trek through the Belgian Congo in search of a white gorilla

(Continued on page 20)

HOLLYWOOD'S NEWEST PAN-AMERICAN MUSICAL
WITH AN ALL-AMERICAN ROMANCE
Scented by South-of-the-Border gaiety, it's the year's perfect entertainment!
MEXICANA
starring TITO GUIZAR and
CONSTANCE MOORE
with LEO CARRILLO
HOWARD FREEMAN • STEVEN GERAY • JEAN STEVENS
and ST. LUKE'S CHORISTERS • PETER MEREMBLUM'S ORCHESTRA
Introducing ESTELITA RODRIGUEZ
Produced and Directed by ALFRED SANTELL
A REPUBLIC PICTURE
Songs!
"MEXICANA"
"LUPITA"
"HEARTLESS"
and 5 other great songs!

Peron's Puppet Routine Goes On With No Comfort to Argentine Radio

Montevideo, Nov. 25.

Cabinet changes have become such daily events in Argentina that the population is quite hardened to waking each morning and find itself ruled by a completely different set of ministers. Not that this makes very much difference in any case, as it's no secret to anyone that, even if he holds no portfolio for the moment, the "dynamic" Col. Peron still pulls all the puppet strings—and if any of his stooges try cutting a rug on their own, it's "exit" for them.

This situash has unfortunate results for the radio outlet, as the portfolio with which they are most directly concerned is that of Interior, a key political spot which has, therefore, seen more switcheroos than any other since the military dictatorship was established. In fact, in the short space of 30 months, there have been no less than eight ministers coming and going.

During the more recent change in this ministry (keep fingers crossed) Col. Peron's own boost factory—the press and propaganda secretariat—was axed, and the radio outlets were more or less relieved of that department's Goebbels-like tutelage. For a brief span it looked as though the webs would return to the liberal system they had known before the June, 1943, revolution (liberal in retrospect and by odious comparison). This they were told in writing officially and verbally, but in actual practice no government measure has confirmed the advice. The government mentioned the 1933 regulations as the guide by which the webs should guide themselves in future.

However, the webs sensed a need for caution, and waited to see which way the pendulum would swing before tearing down the complicated mechanism they had had to set up to deal with all the red tape and stringent regulations enforced by the Peron series of radio dictators. Moreover, radio has developed so considerably since the 1933 regime, which was supposed to rule again, that the antiquated regulations could not apply under any modern network system of broadcasting. This put the networks in the peculiar position of having to take a completely passive attitude in face of the government's short-lived offer of less stringent pressure, despite the fact that the Broadcasters' Assn. had been clamoring for just such an easing of controls.

Heat Sill On

The fact is that, although Col. Peron and the more blatant of his stooges had officially departed from the scene, they had left their administrative machine in command; Peron's corps of key men in bureaucratic jobs continued angling and chiselling to drive things the Colonel's way. So for all the democratic spouting of the few sincerely non-Peronist, democratic Ministers included in the makeshift cabinet, the slow heat was still applied to radio and entertainment matters. Thus the Peron machine continued insisting on revising scripts, censoring any material not acceptable to the Colonel's totalitarian sympathies or demagogic views, and penalizing the more democratic stations for absurdly insignificant details of infraction of the voluminous regulations invented by them to pressure the networks.

Some networks have been having trouble with newscast announcers, who refuse in many cases to read government handouts which conflict with their democratic and constitutional sympathies. This is a new gimmick for the licensees, who may sympathize with the announcers' holdout, but cannot face the risk of provoking state reprisals.

All radio personnel is under strict police surveillance, and the cops keep tabs on any radio staffers who show any interest in politics.

Meanwhile, Argentina's top radio actress, Nini Marshall, is still banned from the air by the military regime. Various excuses have been given for the ban; that her special brand of malapropism taught listeners to "deform" their own language; or that her scripts had poked undignified fun at military mannerisms. The general mass of radio listeners, who have been deprived of her witty fun-making for so long, are convinced that the army's ban is really due to pressure by Peronist radio actresses who persuade the Colonel that he should not allow any program on the air with a Hooperating as high as the irrepressible Nini's.

Bernstein's Lectures

Sidney L. Bernstein, British pix figure, is back in N. Y. from the Coast to attend the Lord Halifax luncheon Friday (7). Will also speak at Museum of Modern Art, Dec. 11, and lecture at Yale, Vassar, New York University and Philadelphia Museum of Art.

Returns to the Coast Dec. 20.

British Encouraged By New Native Pictures, Crowding Yank Films

London, Nov. 27.

For the first time there are four major British pictures showing simultaneously in the West End here. These are "I Know Where I'm Going," with Wendy Hiller; "Brief Encounter," with Celia Johnson and Trevor Howard; "Wicked Lady," with Margaret Lockwood, James Mason and Patricia Roc; and "Latin Quarter," starring Derrick de Marney. Besides there are eight other major English pictures ready to take their place, including "Caesar and Cleopatra," said to have cost $6,000,000, starring Vivien Leigh and Claude Rains; "The Rake's Progress," "Lovers Meeting," "Pink String and Sealing Wax," "Caravan," "The Overlanders," and "Beware of Pity," with Lilli Palmer, Sir Cedric Hardwicke and Gladys Cooper.

Nationalistic policy where English pictures are concerned appears growing. When Conservative and Socialist Members of Parliament agree, it means something here. The government appears waking up to the fact that millions of dollars will have gone to the U. S. from British box offices in 1945.

Simultaneously, American pictures suddenly appear to be losing their appeal with English audiences. The biggest hit here is the English-made "The Seventh Veil." English stars like James Mason and Stewart Granger are proving bigger boxoffice than even Bob Hope and Bing Crosby.

Some British interests now plan to double the length of showing time for English pictures, six days instead of three, and a fortnight instead of a week. In this way it is estimated that the importation of American pictures will be cut by half. Then the English film industry is reported to plan a blunt demand for more playing-time on U. S. screens. They are encouraged in this by a peculiarly unpopular batch of American pictures now being shown in England. Previews of other forthcoming films give further confidence to the film industry here.

Much feeling has been aroused here by attempts to alter Shakespearean dialogue in "Henry V." The Hays Office is blamed.

The latest step in the campaign here is a series of broad sheets giving a list of 20 English pictures with the caption "See a Good British Film."

Reported here that there have been only two successful English pictures made recently.

Current London Shows

London, Dec. 4.

"Arsenic & Old Lace," Strand.
"Bell for Adano," Phoenix.
"Big Boy," Saville.
"Blithe Spirit," Duchess.
"Crying Out Loud," Stoll.
"Cure for Love," Westminster.
"Duet for Two," Lyric.
"Fine Feathers," Wales.
"First Gentleman," Savoy.
"Gay Rosalinda," Palace.
"Happy & Glorious," Palladium.
"Hasty Heart," Aldwych.
"Honeymoon," York's.
"Lady Edinburgh," Playhouse.
"Windermere's Fan," Haymarket.
"Madame Louis," Garrick.
"Merrie England," Princes.
"Night and Music," Coliseum.
"Night Venice," Cambridge.
"No Medals," Vaudeville.
"Peek-a-Boo Parents," Whitehall.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"See How They Run," Comedy.
"Shop Sly Corner," St. Martins.
"Sigh No More," Piccadilly.
"Sweeter Lower," Ambassadors.
"The Rivals," Criterion.
"While Sun Shines," Globe.
"Years Between," Wyndhams.
"Mrs. Barrington," Winter Gdn.

Habimah, Palestine Troupe, Has Own Home

Jerusalem, Nov. 23.

Although Habimah, the leading Hebrew theatrical company, offspring of Stanislavsky's Moscow Art Theatre, had celebrated its 25th birthday in 1943, it had never had a home of its own. Guest performances had taken the group over two continents. It settled in Palestine in 1928, playing in Jerusalem, Haifa and Tel Aviv, as well as in Jewish settlements. It was one of the most significant factors in the renascence of the Hebrew language.

Now a long-cherished dream has come true for the Habimah. After endless preparations and efforts, and as many disappointments owing to the interruption by the war, the Habimah theatre was officially inaugurated in Tel Aviv nearby. The imposing building is the work of Prof. Oscar Kaufmann, theatrical architect in pre-Hitler Germany, and recalls his Volksbuehne in Berlin. Within and beyond the confines of the Middle East, Habimah House is up-to-date, equipped with latest technical devices, such as, for instance, a triple stage allowing for simultaneous performance of several actions.

$1,000,000 THEATRE SITE FOR FULLERS

Sydney, Dec. 4.

Sir Ben Fuller has just signatured a pact covering a major site here and calling for the construction of an all-purpose theatre of 1,700-seat capacity. In addition it will include a cabaret and commercial offices. Reported that the building and theatre will cost $1,000,000.

Independent showmen, the Fullers are going ahead with their expansion plans for the coming year along international lines, and including live talent as well as pictures.

Second U. S. Musical Show Stranded in Mex.

Mexico City, Nov. 27.

Another U. S. musical show has come to Mexico under good auspices and real hopes for boxoffice success, but has done a folderoo. This show, "Scandals of 1945," produced by Harry Long who accompanied the troupe of 62 here, really had much that the Mexican public wants. But it couldn't surmount the reported boxoffice mismanagement.

Though the show did exceptionally well for this city by grossing more than $65,000 in its four weeks at the Teatro Iris, the management could not pay off at the end. Dope here is that too many handled the coin, and that when one treasurer was put in charge, it was too late. Featured players and line girls were left holding the bag. Understood that Long is trying to settle with his outfit this week.

This is the second U. S. musical troupe to fare badly here within a few weeks. Thelma White's "Pin Up Girls," also playing the Iris, got into a bad jam because of leaky contracts and inferior bookings that they had to be sent home on coin offered by a Mex show union.

Salkind's Bilingual Mexican-Made Films

Hollywood, Dec. 4.

Alexander Salkind announced last night (3), upon leaving for Mexico City, that he will star Louis Hayward, Mona Maris and Ricardo Cortez in several Mexican-made films next year. Salkind, who has just wound up two weeks of huddles here with top players, said others would be announced for his films later.

Producer conferred with UA and RKO heads here on releasing setups and he plans to make two versions of each film, one English, one Spanish, with Yanks in the first version.

SULLIVAN'S MEXICO SPOT

William W. Sullivan appointed manager of Mexico by Murray Silverstone, prez of 20th Century-Fox International.

Sullivan will work under supervision of Caribbean district manager Joseph G. Mullen.

Religious Pix in Mex. Upbeat

Mexico City, Dec. 4.

Religious pictures again have taken the fancy of Mexican producers after a long layoff. Hispano Continental and Miguel Contreras Torres, producer-director, will do the story of Mary Magdalene.

Medea de Novara, new to films, has been inked for the lead.

Brit. Pix Producers Plan Curb On Flow of Coin to U. S. Film Companies

London, Nov. 27.

Concern over the dollar situation, the need to curb monopoly in the British film trade, a determination to reduce the volume of currency to the U. S. and increase the flow from other countries, are main points in a 60-page annual report just issued by the executive council of the British Film Producers Assn. J. Arthur Rank is president of the association.

This report, generally moderate in tone, does not mince matters in declaring that the producers are well able to mind their own business without government interference. It is opposed to state control or ownership of film studios except for documentary, cultural or educational purposes. It is opposed to a government tribunal to solve trade problems, but favors a Joint Arbitration panel on voluntary lines "by the industry and within the industry."

If British film production is to expand beyond its present output of 60 to 70 pictures annually, finance will be needed from outside sources, it is stated.

Report states that 66 films were registered in the quota year ending last March, and that about 50% of pre-war studio space is still requisitioned. Commenting on this, Mr. Rank, in his presidential address to the Association, says: "It will be impossible for producers to achieve the output necessary to permit this country to meet its competitors on equal terms unless all the studios are liberated within a measurable period of time."

Highlight of the report, from the U. S. point-of-view, is the attitude of the BFPA to American playing-time on British screens. Notwithstanding the comings and goings of British and American executives across the Atlantic and the cordial pow-wows resulting, it is clear that a major effort is being made to push American product off the screen. British production effort is one of expansion, which means that American production effort will be one of contraction so far as playing time in this country is concerned. This could not be expressed more emphatically than in the report itself.

"A substantial increase in British-produced pictures which can be assured of adequate screen time in this country must diminish the exhibiting industry's dependence for some 80% of its films on American product and at the same time put before British audiences an increasing number of films containing a native British method of expression, more in sympathy with the country's ideals and traditions than American films."

Eighteen major production companies are represented in the report of the executive council of the British Film Producers Assn.

Nick Pery to N.Y.

Sydney, Nov. 23.

Nick Pery, Columbia topper, leaves for N. Y. early next month for huddles at homeoffice. Pery was skedded to plane out this month, but biz here delayed him.

He will take a copy of "Smithy," Col.'s Aussie production of the life story of late Sir Charles Kingsford Smith, ace Anzac aviator.

Aussie Film Leaders Still Balk Pix Center Planned for Canberra

Canberra, Nov. 23.

Ralph Foster, new Australian film commissioner, has suggested to the government here that a film center be established without delay, with ultimate goal being a studio in this spot. This is the seat of the Aussie government. Foster, who hails from Canada, and is on the job for only a limited term, said that good Australian documentary films would have a world market. Six documentary pix are being planned by a unit headed by Foster.

In a report to the National Film Board located here, comprised mainly of politicians and professors, Foster stated that a nucleus of experienced film workers from Australia and abroad, plus a pool of trainees, drawn mainly from discharged khakiclads, likewise was planned for the center. Foster added that overseas experts could be brought to this territory as producers and instructors. Government is mulling Foster's suggestions.

Sydney Nixes Film Center

Sydney, Nov. 23.

The film industry is irked over Ralph Foster's talk about establishing a film center in Canberra, which is not the home of the picture biz. They say that Sydney, already the key spot of the local industry, is going to stay put and not move elsewhere for any plans lined up by a Canadian and professors with little real knowledge of the film business.

Sydney, the ace inlet for overseas ships and airplanes, has its own film processing laboratories, distribution offices plus other setups that go with a major industry. It has been the Aussie key of the film biz for over 50 years.

Experienced picture men see no need for a film center in a political hot spot like Canberra. They claim it's better for those in the film biz to steer clear of politics. They also aver that documentary pictures don't mean a thing from a b.o. viewpoint and that the public is sick of the documentary after seeing so many during the war.

Top-flight local producers like Ken G. Hall, now in charge of "Smithy" for Columbia, while keen to see the advancement of production Down Under, don't see ace U.S. directors coming here on any "exchange" system to help build the Aussie production biz.

GREATER UNION-RANK DEAL GETS AUSSIE OK

Sydney, Dec. 4.

Norman Rydge, head of Greater Union Theatres, recently returned from London, said that the Greater Union partnership deal with J. Arthur Rank had been okayed by the board of his company. It is expected that the new arrangement will swing into full operation early next year.

Deal gives Rank's British-made productions a full outlet via Greater Union's circuit in Australia. It's expected that there will be a terrific race between Greater Union and Hoyts to capture suburban territory biz. Latter is hooked to 20th-Fox and has other American product.

Weltner's N.Y. Return

George Weltner, Paramount International prexy, is due back in N. Y. late this week from his European trip, having been overseas more than six weeks.

Clay Hake, Par International managing director for the Union of South Africa, is due in the U. S. on Dec. 8. It is his first trip back to N. Y. since he took over this position.

WALT GOULD, AL LOWE OFF TO THE FAR EAST

Hollywood, Dec. 4.

Walter Gould and Al Lowe arrive next Monday (10) from the east en route to orient, where they take up business activities. Gould, who is foreign manager for UA, and Lowe, who is Far Eastern division manager, will clipper out Dec. 15 for Manila, where first stop on company business will be.

Lowe takes up post then in Sydney, with Gould making four-month circuit of the globe.

United Newsreel To Continue Ex-Officio

Although United Newsreel Corp. terminates its contract with the Government Dec. 15, the corporation will continue to make and distribute newsreels in English and 11 foreign languages after that date as a service to the Government. Announcement of this plan was made by Murray Silverstone, head of the corporation, last week. New arrangement when started will continue until at least June 30 next year.

Talks have been in progress for some time between Eric Johnston, heads of various newsreel companies, and the State Dept. on the possible continuance, it being pointed out that the State Dept. has been desirous of maintaining this informational screen service in various parts of the world.

This kid BEVERLY SIMMONS will kid the pants off you!
YVONNE DE CARLO
ROD CAMERON
in
FRONTIER GAL
IN TECHNICOLOR
A FESSIER-PAGANO PRODUCTION
with
ANDY DEVINE · FUZZY KNIGHT · SHELDON LEONARD
ANDREW TOMBES and BEVERLY SIMMONS
Original Screen Play Written and Produced by Michael Fessier and Ernest Pagano · Directed by CHARLES LAMONT · Executive Producer HOWARD BENEDICT
A UNIVERSAL PICTURE

Mrs. FDR Tops N.Y. $8,076,625 Bond Show; Drive Is Extended to Dec. 31

Mrs. Eleanor Roosevelt highlighted the Madison Square Garden, N. Y., Victory Bond Show Monday (3), in a session which resulted in a sellout house for $8,076,625 in bond sales. Show was held under the auspices of the War Activities Committee of the Motion Pitcure Industry of Greater New York.

Appearing were Joe E. Brown, Jimmy Dorsey, Duke Ellington, Roxyettes, Gomez & Beatrice, Marion Hutton, Ink Spots, Jerry Lester, Music Hall Rockettes, Carl Ravazza, Maurice Rocco, Fred Warng band and glee club. Ted Gamble, head of the War Finance Division of the Treasury Dept., and Fred Gehle, N. Y. State Director, represented the Treasury Dept.

Entire cost of the show was borne by the Broadway first-run theatres, in addition to the performers who contributed their talents, various labor unions, including members of the AFM and IATSE, donated their services.

The motion picture industry will extend the Victory Loan drive for an additional three weeks at request of Ted R. Gamble, national director of the War Finance Division of the Treasury Dept. Drive will now run to Dec. 31, instead of Dec. 8, as originally planned.

In a telegram to S. H. Fabian, national director of the film industry's Victory Loan Drive, Gamble said: "I am addressing this telegram to every man and woman in motion pictures asking for the continued support of all in this greatest of bond campaigns, the Victory Loan. The official closing date is Dec. 8. Please do not end your campaign on that date. Carry it through until Dec. 31 for all sales during December will ccunt in the Victory Loan totals. Because this is our last concerted bond-selling campaign, because there is so much more that can be done, and because the motion picture industry wants to go all-out and complete its job in a blaze of glory, I am requesting this extension. I am also requesting more bond premieres, more children's matinees, mdre special events and a 100% participation in free movie day, Dec. 7. I know you will continue to give your Government this support. The results to date have been excellent, but let's go far over the top in this one that all our industry's other accomplishments will fade into insignificance."

A special drive to induce the public to purchase Victory bonds as Christmas gifts, along with additional bond-premieres and kiddie matinees is being urged upon exhibitors Fabian during the preholiday period. This strategy is intended to take full advantage of the three-week extension of the campaign.

Fabian is emphasizing that every bond sold through a theatre up to and including Dec. 31 will be counted in determining the six winners of the six air trips to London to be given theatre managers doing the most outstanding job in the drive. The extended campaign will make it possible to get additional important radio breaks, and give Abe Schneider, head of corporate sales in the east, an opportunity to boost his sales total which is now nearing the $50,000,000 mark.

Distributing companies will continue to furnish films for bond-premieres and children's matinees until the end of the campaign, Dec. 31.

However, it's pointed out by Charles M. Reagan, national chairman that only films available through Dec. 8, will be supplied.

Mpls. Big on Bonds

Minneapolis, Dec. 4.

All records have been broken for bond events in the present drive in the Minneapolis film zone, according to announcement by John J. Friedl, chairman of the midwest division. With returns still incomplete there are already 572 free movie day pledges, compared to the previous record of 589 in the previous seventh loan. Bond premieres have reached 351 and children's free bond shows 55.

Omaha's Bond B.O. Off

Omaha, Dec. 4.

Omaha theaters wound up their part in the war bond drives with a preview of "This Is Our Love" at the Paramount, drawing $254,000. Gross on this last bond preview was away off, as others have drawn from $500,000 to $5,000,000.

Theatres have had a good record during the war. Paced by Bill Miskell, district manager for Tristates, all manner of activities were engaged in from big spectacular stage shows to simple movie showings. Bond bigwigs congratulated local show business on fine record.

Many Giveaways Here

San Antonio, Dec. 4.

Coming in on the home stretch of the Victory Loan, local Interstate Theatres are going all out with bond premiers and giveaways. Tickets for admission to the premiere and a chance on the various prizes are given with each purchase of a $25 bond. The Laurel theatre gave away a new 1946 Kelvinator last Wednesday (28) at premiere of "Scandals."

Woodlawn gave away $425 in Victory Bonds and a photostatics copy on the Jap surrender document at its premiere Friday (30) of "Enchanted Forest."

Harlandale gives away today (4) a choice of a Welbilt gas range or a 1946 Apex washing machine at its premiere of "Marshal of Laredo." The Majestic and Texas join on Dec. 5 to giveaway a new 1946 Chevrolet at premiere of "Stork Club." The Broadway will giveaway many gifts, including a $100 wrist watch, perfumes, toiletries and other jewlery at premiere of "Paris Underground."

$15,426,000 Bond Preem

Philadelphia, Dec. 4.

Premiere of "Stork Club" last night (Mon.) at the Mastbaum netted the record-breaking sale of $15,426,000 worth of Victory Bonds The showing was sponsored by the Philadelphia Hadassah and the motion Picture Study Group. House was scaled for $13,000,000 but many seats were sold and resold to bring the total to the new figure.

Radio Chills

Continued from page 1

ings in the field—J. Walter Thompson and Young & Rubicam. Harry Ackerman, Y & R's radio head, and Cornwall Jackson, veepee in charge of the JWT Coast production setup, pacted an agreement on the Coast recently whereby neither will pay more than $5,000 per guest shot, regardless of the drawing power of the personality. That includes the parade of pix talent for JWT's "Lux Radio Theatre" which probably pacts more b.o. stars over a year than any other air stanza. Meanwhile, both Y&R and JWT have initiated a campaign to enlist the support of the other agencies.

Frequently, it's claimed, a show will make a bid to hypo an individual stanza, out goes the agency edict to "get so-and-so at any price," and once the favored guestar starts playing around with the upped coin figure—he wants to keep it that way. Another sponsor can't see him at that figure, but it's a case of put up or else. (There are more headliners in the $5,000 bracket this year than in all previous semesters. Many who were grabbing off $3,500 last season are now getting the upped figure, while the asking price for others, including Clark Gable, is $7,500.)

Sponsors and agencies are also squawking over the out-of-bounds proportions they say is being reached on the free ride the pix studios are getting on the air when one of the prize personalities is inked in for a guest shot. Today it's not just a case of trailerizing the guestar's forthcoming or current production and giving the studio a "credit" tag, but the studio wants billing on an attraction with which the guestar isn't even identified. That, goes the trend of thought of the air show bankroller, is carrying things a bit too far. What, some are asking, has happened to the NBC-CBS edict to the pix studios limiting the plugs to the films that solely concern the guest artist? They're beefing because it's being violated all around the circuit.

Chi Cops Nix 1 in Nov.

Chicago, Dec. 4.

Only rejection made by Chicago's police motion picture censor board for November was a 1933 Capitol feature, "Daring Daughters," reissue rights for which are held in this territory by Dezel Roadshows, Inc., "Too sexy," said the board, in rejecting it. No pix were pinked.

Only seven cuts were made in the 107 pix (443,000 feet) reviewed by the board during the month.

PIX INDUSTRY LAUNCHES 1946 MARCH OF DIMES

The motion picture industry launched the 1946 March of Dimes campaign yesterday (Tues.) when exhibitor chairmen for the 48 states met with the national executive committee in Washington.

President Truman, who requested that the campaign to fight infantile paralysis started by the late President Roosevelt be continued, received the committee yesterday afternoon. A luncheon at the Statler and a business meeting preceded the visit to the President. A delegation from the National Foundation for Infantile Paralysis, headed by Basil O'Connor, George LaPorte, Warren Coss and Edward Dowden, Jr., attended.

Meeting opened with the showing of a special two-reel film produced by Pathe, showing advances made in the fight against polio last year. In addition, actual demonstrations upon child patients from Washington hospitals were given.

Speakers included Nicholas M. Schenck, O'Connor, Eric Johnston, Harry Brandt, Oscar A. Doob, Tom Connors, Ernest Emmerling and Carter Barron.

The entire delegation was later feted at a dinner given by the War Activities Committee at the Willard hotel.

MUSIC HALL UPS SCALE, 1ST TIME SINCE WAR

Effective with opening tomorrow (Thursday) of "Bells of St. Mary's" and its annual Christmas show, the Music Hall, New York, will, for the first time since prior to Pearl Harbor, increase its admission scales. During the war Gus S. Eyssell, managing director of the big house, has steadfastly clung to previously established scales, although competitors had sought to get him to boost prices so that they also could raise theirs higher.

During weekdays morning price will be boosted from 60c to 70c, matinees from 85c to 90c and evenings from $1.10 to $1.20. On Saturdays general admission scale will be raised from 70c to 80c from opening until noon, while $1.25, same as now, will prevail thereafter. Scale on Sundays will remain the same for both orchestra and reserves.

However, reserved seats on weekday mats will be boosted from $1.25 to $1.80 and at night from $1.80 to $2.40. On Sundays and holidays mezz prices will be raised from $1.80 to $2.40 for entire day.

Ralph Edwards' $150,000 Bond B.O. Via Air Fans

Chicago, Dec. 4.

Eight thousand radio fans bought $150,000 worth of Victory "E" bonds last week to see Ralph Edwards stage his NBC airer, "Truth or Consequences," at the Auditorium here. Chi appearance for Edwards, who holds the Eisenhower award as the outstanding bond salesman in the country, was part of his nationwide tour in behalf of the Victory Loan Committee.

Other Victory Drive activities for the week included appearance of Olsen & Johnson, Frank Libuse and Eddie Franklin of "Laffing Room Only," and Johnny Neblett of "So the Story Goes," at a Palmer House meeting of 1,500 Executives' Minute Men and Women Committee, and p.a.'s of Elton Warren of "Carmen Jones" and Hilda Simms of "Anna Lucasta" on the Victory Stage, outdoor bond-selling platform in the Loop.

Total of $50,447,374 of the Chi area's $91,823,000 "E" Bond goal, with drive ending Dec. 31, has been subscribed so far. Showbiz pitches are, as in all other drives, responsible for a large share of that take.

Dimes Praise

Continued from page 7

of the armed services, state WAC chairmen, and March of Dimes key men.

Highlight of the March of Dimes meeting was an afternoon visit to the White House by about 100 members of the committee headed by chairman Nick Schenck. Reason for the continuance of the drive this year was a personal request of President Truman, who is hoping that this will be the greatest year in the 13 of the drives.

Par-RKO Pool in Mpls.-St. Paul, In Effect Since '36, Dissolving

Minneapolis, Dec. 4.

What may be the first important development resulting from the Government's anti-trust action against the major film companies is the impending dissolution of the operating arrangement between Minneapolis Amusement Co. (Paramount circuit) and RKO Theatres, covering all Minneapolis and St. Paul downtown first-run situations, excepting one sure-seater in each city. Reported several weeks ago pooling arrangements were on the way out.

Paramount's decision not to renew the agreement, in effect since 1936, was announced by John J. Friedl, Minnesota Amus. president. The present deal terminates Dec. 28. RKO has been notified by Friedl it will be terminated then.

While no explanation is forthcoming from Friedl as to the reason for the rupture, the trade here believes Department of Justice opposition to pools generally influenced the action.

Under the deal now ending, Minnesota Amus. bought and booked for the RKO two Twin City theatres, the Orpheum here and St. Paul Palace Orpheum, as well as for its own six Minneapolis and three St. Paul downtown first-run houses.

Friction broke out in the open on several occasions during the past two years and the bad feeling generated at those times also might have influenced the present decision, the trade points out. RKO at times was at loggerheads with the Minnesota Amus. Co. over the spotting of its release and over unsatisfactory deals on some individual pictures.

The late Mort H. Singer, who owned and operated the Minneapolis Orpheum in association with RKO, made the deal with Paramount back in 1936 several months after RKO had entered into the arrangement for its St. Paul theatre.

Minnesota Amus. still has a buying and booking arrangement with W. A. Steffes covering the 350-seat World here. No statement has been made by Friedl as to whether this also will be terminated.

Film Reviews

Continued from page 16

supposed to be the missing link. With action revolving around a band of extras dressed in monkey suits who snort, beat their breasts and act just like Hollywood extras dressed in monkey suits, the film is a drawn-out affair.

Plot strains credulity all the way, with stock shots of jungle beasts having no bearing on the story thrown in at random. In the middle of the jungle, the safari guide and several of his riflemen mutiny, kidnap the daughter of the British scientist who heads the expedition, and leave the rest of the party stranded without supplies while they set off to find a fabulous gold field. White gorilla then follows the mutineers, strangles the guide and takes the gal off to his jungle cave. He gets into a poorly-staged fight with a black gorilla just as the stranded party, who have followed, arrive in the nick. As the albino dashes his adversary over a cliff, the riflemen wound him with two shots and put him in a cage to take him back alive to England, where the scientist hopes to prove he is the missing link.

Excepting Richard Fraser and Maris Wrixon in the leads, both of whom deserve better treatment, rest of the cast constitute some of the most wooden-faced actors seen on the screen. Faltering direction keeps the action to a snail's pace and a better job of editing would have helped things. Film editor, however, probably didn't have much to work with in the first place.

The Rake's Progress
(BRITISH-MADE)

London, Nov. 23.

Eagle-Lion release of Individual Production. Stars Rex Harrison; features Lilli Palmer, Godfrey Tearle, Griffith Jones. Directed by Sidney Gilliat. Screenplay by Sidney Gilliat, Frank Launder from original story by Val Valentine. Camera, Wilkie Cooper. Jack Asher. At Studio One, London, Nov. 22, '45. Running time, **110 MINS.**

Vivian Kenway	Rex Harrison
Rikki Krausner	Lilli Palmer
Colonel Kenway	Godfrey Tearle
Sandy Duncan	Griffith Jones
Jennifer Calthrop	Margaret Johnston
Fogray	Guy Middleton
Jill Duncan	Jean Kent
Lady Parks	Marie Lohr
Sir Hubert Parks	Garry Marsh
Sir John Brackley	David Horne
Burgess	John Salew
Edwards	Alan Wheatley
Bromhead	Brefni O'Rorke

The extent of Hollywood's gain in obtaining Rex Harrison and Lilli Palmer will be appreciated here when patrons get an eyeful of this, probably one of the finest films to come out of a British studio. Superb as these two players are, their individual performances are equalled by many others in the big cast. The script, racy in dialogue, is as good as many that Hollywood has produced. This solid entry should go big in the U. S. For this country, such vets as Godfrey Tearle, Marie Lohr, it looks terrific. Same can be said of the younger players, Griffith Jones, Margaret Johnston and Jean Kent, each being handed material by the script writers that's rich in possibilities.

Direction by Sidney Gilliat who, with Frank Launder, also wrote and produced the picture, is virtually flawless. Production values are far above the general run of British features.

Interesting part about this is that it is the first to reach the screen from a new outfit. The new independent company was formed by Gilliat and Launder when these two experienced script writers got tired of working for a salary and threw up their jobs with Gainsborough.

"The Rake's Progress" has everything it takes, for the most sophisticated audiences down to small-town ones. To see Harrison's technique with glamorous girl after glamorous girl is to make one wonder where he's been all these years.

In a word, this is a "Must," Maine to California—and then some.

Talb.

HONORING CAPT. KRESCH

Philadelphia, Dec. 4.

Variety Club Post, American Legion, will dedicate a plaque shortly in memory of Capt. D. Benjamin Kresch, former counsel for Warner Bros., who was killed when his plane was shot down over Italy.

Officials of Warners and members of Capt. Kresch's family will be invited to attend.

Theatre Authority

Continued from page 1

since then have been discussing the possibilities of paying all talent at gratis shows, inasmuch as plenty profit can still be realized.

Situation, it's claimed, has reached the stage where bookers spend as much time securing acts for free shows as is spent in booking theatres. Acts themselves declare that the demands for cuffo affairs interfere with regular bookings.

Indicative of the heavy demands made upon performers and bookers are the Garden events skedded currently. Bond show was held there Monday (3). Newspaper Guild's Page One ball goes off tomorrow (Thursday), while the Police Athletic League runs its affair Dec. 11.

At it's meeting Thursday, the TA board will be asked to okay another benefit. Corelli says he will recommend its rejection.

Corelli stated that he will seek further TA legislation asking that cuffo shows in hotels be outlawed on the premise that any organization that can go through the expense of hiring a ballroom can similarly afford to pay talent.

The 15% on all affairs collected by TA, he declared, can go toward payment of acts.

SAG Rackets Committee

Hollywood, Dec. 4.

A special committee composed of James Cagney, Dick Powell, George Murphy and Lucille Gleason, has been appointed by the Screen Actors Guild board of directors to investigate phoney benefit rackets that call for services of actors. Working in conjunction with the Theatre Authority and the interim committee of the Hollywood Victory Committee, the group will report its findings on what is referred to as a "growing tendency to pressure top performers into appearing at borderline or doubtful benefits."

Recommendations of the committee probably will suggest strengthening of the Theatre Authority to give it more enforcement powers.

Appointment of the SAG group was made after the situation had been called to attention of board by James Cagney and other top-bracket thesps. It is understood the plan is to put more teeth in the ruling that the TA has to clear a benefit before performers can appear, and also that stage and radio benefits will be checked more thoroughly, with AFRA working with film and legit groups in handling the air situation.

SAG wants to insure proper consideration for worthy benefits this way and prevent players from being forced into racket shows.

"HEY, MacMURRAY... YOUR PAST IS SHOWING!"

and what a present and future!

"money in the bank" DAILY VARIETY

"excellent... enjoyed thoroughly" M. P. HERALD

"inevitable as a top grosser" BOXOFFICE

"topnotch comedy" VARIETY

"top quality" M. P. DAILY

"plentiful comedy, romance" EXHIBITOR

"funny, fast farce" HOLLYWOOD REPORTER

COLUMBIA PICTURES presents

FRED MacMURRAY

Pardon My Past

WITH

MARGUERITE CHAPMAN

AKIM TAMIROFF · WILLIAM DEMAREST · RITA JOHNSON

HARRY DAVENPORT • DOUGLASS DUMBRILLE

Produced and Directed by LESLIE FENTON

Original story by Patterson McNutt and Harlan Ware • Screenplay by Earl Felton and Karl Kamb

A MUTUAL Production

FINISH THE JOB IN A BLAZE OF ACTION!
VICTORY IN THE VICTORY LOAN!

Anglo-American in Gab and Go

Continued from page 3

tempo and speech—nothing can stop British pix worldwide. Unless, of course, "they're lousy pictures, and we have them in American too," added Blumberg.

The U toppers were amazed at the staggering grosses the British films pile up in their native markets, comparing favorably with U. S. pix in the domestic American market. And, by the same token, if a film is ng you can't give it away.

Rank was impressed primarily with the Universal-International (Leo Spitz-Bill Goetz) setup because (1) the Americans "didn't scream at us" and (2) "they didn't talk Hollywood all the time but talked international markets."

If the United Kingdom is worth $80,000,000 per annum to U. S. films, then certainly the good British product can be worth plenty overseas. United World Pictures will try and achieve that.

Rank Exec Due in U. S.

First, Phillipe del Gudici, chief of Two Worlds (Rank unit) production, is due over next week. Blumberg is awaiting his advent before returning to Hollywood for Xmas.

In February both Goetz and Fox will go abroad and start coordinating London production with an eye to the American idiom; just as it is assumed that the minimum of eight pictures, which International (Spitz-Goetz) will turn out for United World, will fill the bill in the British boxoffices. The Yank influence on both sides of the Atlantic, it is felt, must interpret itself into good b.o.

The British have manpower in plenty. U execs here point to directors Compton McKenzie and Carol Reed, not to mention the Alfred Hitchcocks and others whom Hollywood had bagged.

Players? There, too, it is felt that once certain British favorites are judiciously spotted in United World releases they'll be as marquee-standard with the Yanks as in their native land. Rex Harrison whom 20th-Fox now has on the Coast; Patricia Roc, also now making a film in Hollywood for Walter Wanger (U release); Phyllis Calvert, due here in June; Ann Todd in October; Margaret Lockwood this spring; James Mills, James Mason, Stewart Grainger, all coming up in "Madonna of the 7 Moons," "The 7th Veil" and "Canyon Passage," are all figured to leave their impact on U. S. audiences.

International's last production for RKO is "The Stranger," and it is figured Bill Goetz will be ready to start rolling for United World directly after the first of the year.

Meantime plans are apace for UW's separate and distinct sales organization, publicity and advertising, etc. Apart from utilizing U's physical exchange facilities and availing itself of studio space on the U lot, everything else will be separate and apart. U's home office in N. Y. is in the RCA Bldg. UW will hq in the nearby RKO Bldg. And so on down the line.

$115 ROBBERY AT K.C. NABE

Kansas City, Dec. 4.

Thieves stole $115 from Mary Lue Theatre, outlying nabe here, last week.

Robbers apparently were hiding when the house was locked for the night, giving them plenty of time to ransack.

Ed Raftery, UA Prexy, Protests 'United' Tag

Edward C. Raftery, United Artists prexy, threatens to sue unless the new worldwide distribution company, United World Pictures, drops the "United," according to word received by the N. Y. office in a special cablegram. Oddly enough UA is distributing several J. Arthur Rank pictures in the U. S. Raftery's cablegram:

"United Artists for the past 27 years has been known throughout motion picture circles as "United" and the acquisition by Mr. Rank of this name for his new film distributing organization is bound to cause confusion. And since United Artists more affectionately is referred to as "United," has established this appelation by tradition and usage, I feel the acquisition by Mr. Rank of 'United,' particularly in light of the announced ownership by Universal Film Co., to be an infringement and will take every possible step to prevent such usage by Mr. Rank and Universal."

Tighten Belt

Continued from page 1

people on its staff during the peak war period, has only 1,250 now, and will be reduced to no more than 800 by the end of the month. OIAA's largest staff numbered 300, the number is 150 now, and one-third of these will have their job-necks slashed by Dec. 31.

An effort to place as many of these people as possible—and many of them are known to the trades as of top competence—is being made by a joint "labor-management" committee headed by Marian Harris, former assistant to Louis G. Cowan, N. Y. boss of the OWI overseas outfit. Miss Harris has an office at 250 West 57th street, New York, and has already found jobs for 100 of those who were dismissed. However, she still had 235 job seekers on her roster this week, with more to come.

A number of these footloose people had given up good civilian jobs to work for the war agencies but, being out of the GI classifications, haven't the job protection given returning vets. By way of illustration, there is the story (backed by Congressional Record insertion) of the OWI sub-exec whose $8,000-a-year was challenged by a Congressman "because this man was only earning $1,500 previously." Joe Barnes, then topside OWI guy in N. Y., and now cable editor for the N. Y. Herald Tribune, put on a bland face and answered: "You are right, sir; $1,500—a week."

Home Tele Sets

Continued from page 1

which the potential market is still hazy. Manufacturers hope the OPA will ease the price ceiling restrictions on component parts early next year but parts manufacturers, meanwhile, don't even attempt to quote prices to the producers of receiving sets. Reported also that component parts makers are anxious to wait until after Jan. 1, when the excess profits tax is to be lifted, so as to be able to make more of a killing.

Three big manufacturers are echoed by smaller companies in pessimistic statements. DuMont reps, with production set to roll on four or five new models, refused even to guess the date when parts would be available and declared that prices on the new sets would be dependent entirely on prices of the components. DuMont's prewar sets ranged from $325 for small table model to $575 for large combination video-radio console with a 20-in. television screen.

RCA reps reported that not a single set was available on the market today and that they didn't expect to produce any until at least next October, adding that Jan., 1947, would be a more conservative estimate. Philco emerged as the most optimistic of the three, predicting that some television sets might be included in the company's next new line, due to appear next June. Philco spokesmen also emphasized, however, that production of video sets would be held back until shelves of radio retailers are completely stocked.

PASTERNAK GETS 'WOLF'

Hollywood, Dec. 4.

Joe Pasternak will produce "My Daddy Is a Wolf," a comedy based on a yarn by Ferenc Molnar.

Emily Kimbrough is doing the screenplay for early 1946 filming at Metro.

Short-Sighted

Continued from page 3

are presented to local listeners from a recorded transcription."

"But who's going to produce these pictures?" he asked. "So far there has been some activity in Hollywood, but in the main the motion picture industry seems to have ignored the problem. The sentiment in Hollywood was well expressed by one executive recently when he told me that it would be silly for him to encourage the growth of a competitor by producing films for television which will keep people away from theatres."

Cites Sports

Gerl said this seems to be the common attitude on the Coast—"yet broadcasting of baseball games hasn't kept spectators away from the ball parks, and broadcasting of blow-by-blow descriptions of boxing matches hasn't hurt the box-office. Neither have the Saturday broadcasts of football games injured attendence records at the football stadiums."

By and large, he observed, the showing of movies over television will no doubt familiarize many people with many more film stars than they now know, and will surely attract greater audiences to the local theatres.

"But Hollywood doesn't seem to have grasped this elementary point," he went on. "Instead, the motion picture industry seems to have adopted a hands-off policy on preparations for television.

"The result, if Hollywood isn't careful, may be that there'll be a mushrooming of new film companies, tailoring their products for the local video stations, which will need such shows badly, and building up new film personalities.

"And, once having built these new stars, these new companies can easily expand into active production for film houses."

It all adds up to something like this, Gerl concluded:

Present outlook is for a rapid growth of video stations in many of the key cities of the country—and within a year. These stations will have to provide their own local shows, because of the technical difficulties of relays, and this emphasis on local shows may mean the decline of the national radio show, with its prominent national actors. On the other hand, television shows may be filmed for re-videocasting by local stations, and regular films will be needed to fill out the entertainment hours.

"But if Hollywood doesn't seize the opportunity to produce these films," he warned, "we may see new producers springing up to fill the gap, with new actors and actresses."

Nelson Seeks

Continued from page 9

so that there will be less mistrust between indies and the unions.

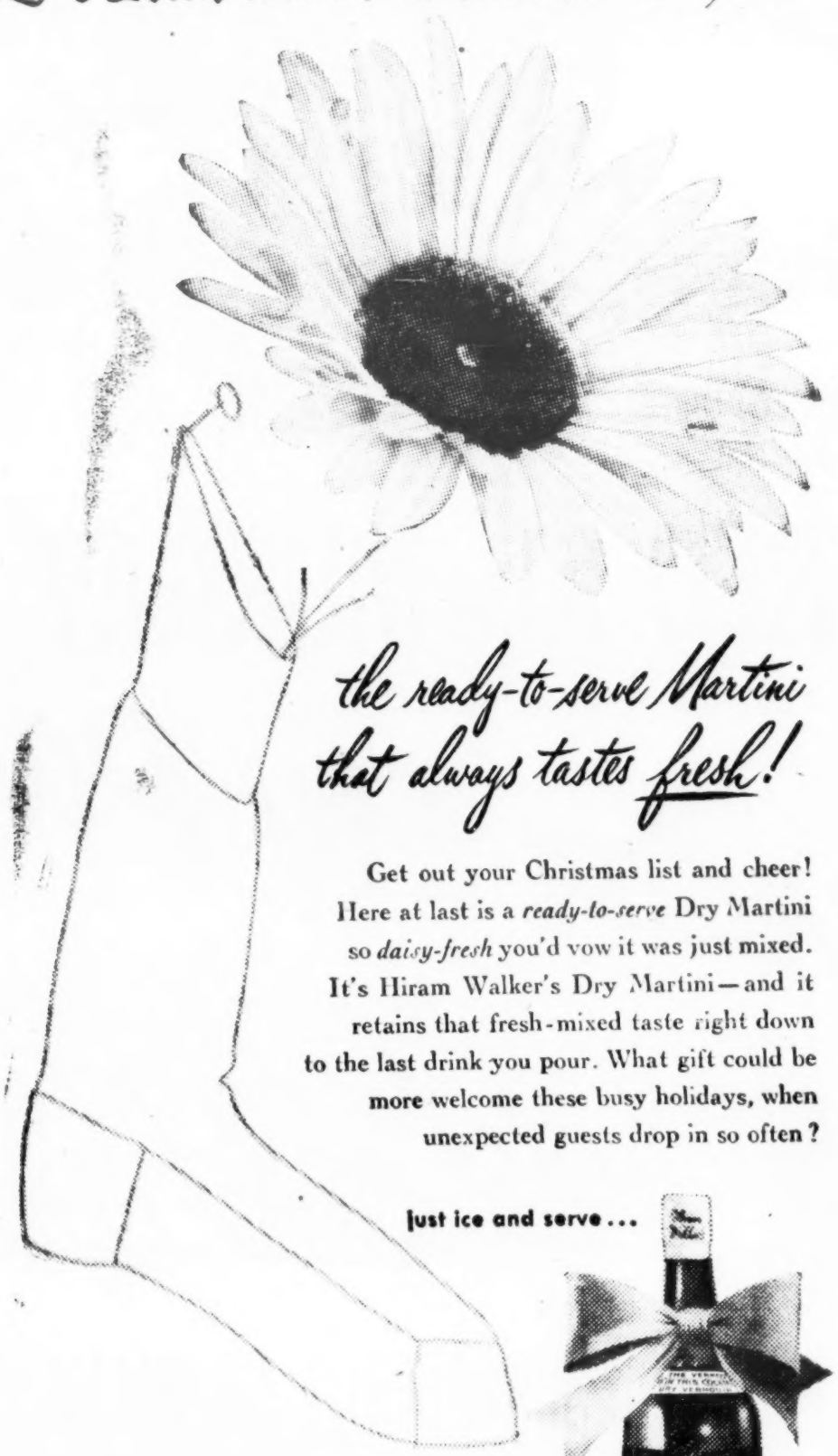
"The film business is the most remarkable merchandising proposition in the world," according to Nelson, in touching on the distribution setup. "You pack your production in a little can and send it anywhere, and if it's good enough people will stand in the rain to get in and see it. The problem is to make better product. There must be no barriers to the free competitive distribution of this product to people who want to see it, either in the foreign or domestic market."

Stating that SIMPP has the closest relations with the MPPDA, Nelson said that this should result in making for better foreign distribution. 'Till a few years before the war, he points out, U. S. pictures were so far superior to all others that selling them was comparatively simple, but that now native product is improving with foreign governments wanting to give it every opportunity.

"We want the international motion picture market open to free competition and want to let the public decide which pictures it wants to see. Working collectively we know we can prevent restrictions because we can say: 'If you are going to discriminate, none of us is going to show his pictures there at all.'"

Nelson forecast that there would be considerable theatre building in the U. S. after the housing problem had been taken care of, and that this big expansion would help business.

A Fresh idea in Christmas Gifts..



the ready-to-serve Martini that always tastes fresh!

Get out your Christmas list and cheer! Here at last is a *ready-to-serve* Dry Martini so *daisy-fresh* you'd vow it was just mixed. It's Hiram Walker's Dry Martini—and it retains that fresh-mixed taste right down to the last drink you pour. What gift could be more welcome these busy holidays, when unexpected guests drop in so often?

just ice and serve...

Hiram Walker's dry martini

Hiram Walker & Sons Inc., Peoria, Ill.

66 proof

FIRST FOUR DAYS AT THE GLOBE THEATRE, NEW YORK

BROKE ALL RECORDS FOR A U. A. PICTURE PLAYING THIS BROADWAY HOUSE....

Some Kidd!

At the Stanton, Philadelphia, first week gross matched top business—holds 2nd week!

Another Record-breaker from U. A.!

New Southwest Theatre Chain Formed; Briefs From the Distribution Keys

Dallas, Dec. 4.

New theatre enterprise formed here headed by I. B. Adelman with Harry Sachs g.m. They will own and operate a circuit of theatres in Texas with headquarters here. Both are vet Texas showmen. Adelman built the first deluxe nabe in Fort Worth and Houston. He presented the first film revival in Texas as well as the first revival of the "10 Best Pictures of the Year." He was the first to also introduce foreign films to Texas. Sachs was a film booker with Paramount-Publix, Warner Theatres in Cleveland and has been with Interstate here since 1934.

Sam B. Lucchese bought another house from Enterprise Theatres, which had operated three houses here for Negro patrons. Lucchese several weeks ago bought the Century from Enterprise. True and Paul Thompson, William Lloyd and Ed Wilson are principals of Enterprise who will continue to operate the Harlem here.

Lucchese came here from San Antonio, where his brother, G. A. Lucchese, is head of Zaragosa Amus. Co., operator of Latin American Theatres. Another brother, Frank Lucchese, operates the Harlem, Austin.

The Lincoln, Lufkin, Texas, closed since early days of war, reopens by Stephano Bros., Victor, Pete and Sam. Trio have all been discharged. Colored patronage house.

Hall Industries opened the Rialto, Sinston, Texas, replacing house destroyed by fire early this year.

An increase in film prices of 1c by Loew's State, Houston, from 43c to 44c, has created no perceptible reaction. House first here to increase prices.

Bert Howard, who, recently purchased the Dorothy, Henrietta, Texas, has sold out to C. C. Hamm. Latter also operates the Majestic, Vernon.

Bill Rodgers' Promotions

Edwin W. Aaron, who has assisted William F. Rodgers, v.p. over distribution at Metro, on circuit sales, has been moved up to post of assistant general sales manager. Edward M. Saunders also continues as an assistant sales manager but there will be no conflict with Aaron, with latter to make many trips into the field in addition to other duties.

Coincident with the upping of Aaron, Rodgers promoted Henderson M. Richey, his assistant in charge of exhibitor relations, to the post of sales promotion manager. As result Richey will be active in both exhib relations and sales promotional matters.

In making the new appointments, Rodgers pointed out that "the aim is for more efficiency in operation between the homeoffice and the field as well as following through with a long-established policy of promotion within the ranks."

Grainger Back in N.Y. by Xmas

James R. Grainger, exec v.p. and worldwide sales manager for Republic, westward bound for 10 days of huddles at the studio, where he will meet Herbert J. Yates, president, and other execs who follow out later this week. Grainger is making stops in Dallas, Denver and San Francisco. Will be gone total of three weeks; back east by Xmas.

WB Sales Drive Awards

The southeastern district, manned by Ralph L. McCoy, came out on top in this Warner Bros. sales drive for which prizes of $33,500 in Victory bonds were awarded. Henry Herbel's Pacific coast district ran second and Robert Smeltzer's mid-Atlantic territory came in third.

Winning branch managers were John A. Bachman, Charlotte, first; F. J. Hannon, Omaha, second, and Fred Greenberg, Los Angeles, third. Top sellers in order of how they ran were P. Webster, Salt Lake City; H. Blass, Minneapolis, and M. P. Decker, New York. In the bookers division, Oklahoma City was first, Los Angeles second, and N. Y. third.

Sales Drives

New England district is leading all others in overall performance in the UA's $100,000 Grad Sears drive with little more than one month to completion of the drive. Charlotte is in first place in branch standings, followed by Dallas, Buffalo, Philadelphia, Boston, New Haven, Atlanta, Omaha, Washington and Pittsburgh.

W. C. Gehring, 20th-Fox central sales manager, is conducting sales meetings this week for the Tom Connors drive in the various exchanges under his supervision including Cincinnati, Cleveland, Chicago, Des Moines and Milwaukee.

Interstate's Convensh

Dallas, Dec. 4.

For the first time since before the war Interstate Theatres will hold a circuit wide meeting of theatre city managers here at the Baker hotel, Dec. 12 and 14. Karl Hoblitzelle, prez, and R. J. O'Donnell, v.p. and general manager, and Raymond Willie, assistant to O'Donnell, will preside over the three-day confab, which will be devoted to discussions of policy and general postwar plans.

City manager of 35 cities will attend. The meeting will close with a banquet on Dec. 14. Also listed is a cocktail party to be given by Universal Pictures in honor of Interstate executives and those attending the meeting on the opening day.

Frisco Shifts

San Francisco, Dec. 4.

Recent managerial changes in the Golden State circuit places Robert Siverson in the El Rey from the Irving, replacing William Crosby, who leaves the business to manage his own cocktail lounge in Palo Alto. Alex MacCuasland moves from the Amazon into the Irving, and William Davidson moves from the Noe into MacCuasland's spot.

Sam Levin, president of San Francisco Theatres, just returned from Palm Springs. Now his son, Irving, divisional manager, leaves for same spot.

Norman Dorn, recently discharged from the service, reassigned to San Francisco Theatres as assistant to Walter Chenoweth at the Alexandria.

Carlton Miles, ahead of "Dear Ruth," renewing old friendships. Miles formerly general p.a. for Henry Duffy here at the Alcazar.

Kirsch's Third Encore

Chicago, Dec. 4.

Third annual testimonial dinner for prez Jack Kirsch of Allied Booking and Buying circuit was held on his birthday Friday (30) at the Congress hotel. Some 350 exhibitors bookers and distributors present heard short talks by guest Sheriff Mike Mulcahy, representing Mayor Kelly, Van A. Nomikos, Allied v.p., and others representing the various film companies and theatre operators. Addition of 33 houses to the circuit was announced, bringing total to 97.

Moxley's Addition

Blytheville, Ark., Dec. 4.

The Chickasaw here has been sold by Von Mullens to W. L. Moxley of Memphis, who also operates theatres at Crawfordsville, Turrell and Keiser, Ark. Building completely remodeled and redecorated, new equipment installed, and name shortened to Chick theatre.

Winikus Joins UA

Francis M. Winikus appointed to UA ad dept. by Paul N. Lazarus, Jr., ad-publicity chief, to work closely with Howard LeSieur, ad manager. Winikus, who was on Warners homeoffice ad staff before enlisting in the Navy, won three battle stars for participation in eight major invasions as commander of a subchaser.

5 WB GIs Back

Philadelphia, Dec. 4.

Five Stanley-Warner house managers have doffed their o.d.'s to return to their old posts. They are Richard Raesley, who returned to the Oxford; Jerry Wiessler, to the Columbia; William Crawley, to the Imperial-2d Street; Ben Blumberg, to the Uptown, and Roy Robbins, to the Aldine.

Albert Coggan, formerly of the Imperial, becomes night manager of the Family, all-nighter.

Broad St. looked like Hollywood & Vine over the weekend with film capital notables in town for Army-Navy game and opening of "Nellie Bly" Saturday night (1). Among those here were George Raft, Bing Crosby, Frank Sinatra, Joe E. Brown, Eddie Cantor, Victor Moore, Marilyn Maxwell, William Gaxton.

George Kelly, booker with Paramount exchange here prior to enlistment in the Navy three years ago, returned to Par and appointed chief booker of Washington exchange.

Upstate N. Y. Theatres Reopen

Schenectady, Dec. 4.

The Palace, Schenectady subsequent-run which city authorities ordered closed some months ago because considered unsafe, has undergone structural changes making the theatre operatable again. It reopened under management of W. H. Freer, former projectionist at Schenectady theatres. Deitcher & Bernstein, who conduct the Lincoln in Schenectady, had the Palace on lease from Sid Dwore, before the shutdown. Dwore runs the Cameo, another Schenectady subsequent-run.

Schine rebuilding the Strand, Carthage, gutted by fire last February. Capacity being increased. Carthage has been without standard films since the fire and residents had to go to Watertown, 16 miles away, for movies.

Cincy Variety's Installation

Cincinnati, Dec. 4.

Variety Club Tent 3 will install its 1946 officers Dec. 10 in the club's Netherland Plaza hotel quarters. They are:

Lev Bugie (20th), chief barker; Col. Joe Goetz, RKO Theatres, and Irving Sochin (20th), assistant chief barkers; Pete Niland (Col) and Saul Greenberg, indie exhib and attorney, dough guy and property master, respectively, both holdovers. The canvasmen are Allan S. Moritz (Col), Harry "Pop" Wessel, film trucker; Ben Cohen, manager of Strand; Earl Green, Harris Dudelson (UA), and Arthur Manheimer, National Screen.

After a wartime recess of three years Tent 3 is reviving its annual Christmas entertainment for Greater Cincinnati's orphans and juve shut-ins. Party takes place Dec. 22 in RKO Orpheum theatre with "Pinocchio" on screen and a stage show directed by Pep Golden. Col. Goetz and "Pop" Wessel, co-chairman, have private busses to transport the 1,100 kiddies. Cincy's Mayor James Garfield Stewart resumes his Santa role for the show.

Peronists

Continued from page 1

ina Singerman, one of the leading stage and film actresses, but through a mixup the attackers injured a lesser member of the Singerman company's cast, who happened to leave the theatre where they are playing a few minutes before Senora Singerman herself.

The streets of Buenos Aires have been the scene of several anti-Jewish riots in the last fortnight, as Colonel Peron's supporters have been ranging the streets on a search for victims, and attacking Jewish stores. Racial problems have hitherto been entirely non-existent here, and some observers believe that the Fascist squads are trying out this method in the hope of intimidating the wealthy Jewish communities and extracting backmail.

Both the Singerman sisters, Paulina and Bertha have always been well known for their democratic sympathies, and it is possible that the attack had some connection with their political leanings. The incident has aroused a wave of indignation throughout all circles, not entertainment ones alone. The attack was made in a manner reminiscent of the famous beating-up given author Waldo Frank.

Question Janitor

Shortly after the closing of the Singerman show (Somerset Maugham's "Penelope") at the Odeon theatre, around midnight last Tuesday (27), a group of hooligans lay in wait for the cast. As they had been questioning the janitor as to the time at which Senora Singerman would be leaving the theatre, it's obvious that the attack was intended for her. However, Pedro Quartucci, the leading man, left the theatre in the company of Celina Tell, another member of the cast, and she was obviously mistaken for the leading lady and was severely knocked about, receiving blows on the head from a revolver butt. Quartucci had been attacked first, immediately on emerging through the stage door, receiving a blow on the head from a knuckle-duster. On recovering from the first impact, Quartucci, who once was an amateur boxer, flung himself against the attackers and drew her inside the theatre corridor. The janitor had also joined in the fray when he heard sounds of a scuffle, and all three were considerably battered. Senora Tell had been severely mauled and her bag knocked from her hands. Quartucci received a rain of blows from knuckle-dusters and revolver butts, had blood streaming from a gash in his head. The janitor was hit over one eye with a revolver butt.

Quartucci may have been an object of the attack, although the fact that the attackers had inquired previously as to the time of Senora Singerman's departure from the theatre rather discounts this possibility. On Oct. 12, when the population of Buenos Aires stood for nine hours in front of the Military Club, clamoring against the Army and calling for the reins of government to be handed over to the Supreme Court and for free elections to be called, Quartucci appeared at one of the Club's balconies and tried to address the crowd. He was shouted down and not allowed to speak, as the crowd resented being addressed by a member of the acting profession when it was calling for the highest authorities in the country. Subsequently, Quartucci published an open letter in a democratic newspaper, explaining that his appearance on the balcony was well meant and intended merely to use his vocal powers to advise the crowd of the latest developments, assuring them that the Army authorities were in sympathy with the crowd's aims. In his explanation, Quartucci made an unequivocal profession of democratic faith.

A notable feature of the incident was the complete disappearing act performed by the police. The streets of downtown Buenos Aires are literally thronged with police these days, but when democrats or Jews are the objects of attack, the Gestapo does a vanishing act worthy of Houdini.

Johnston

Continued from page 3

year. Johnston also in his revamping of the setup suggested the name of George W. Taylor, at one time head of the War Labor Board, for the post of Labor Relations in Hollywood, which did not sit well with the Hollywood producers who turned the recommendation down cold.

He is understood to be looking around now for another candidate, but Pat Casey, who has been labor relations head in Hollywood, is reported having the backing of several top company heads to continue on in his post, no matter who is hired.

Word that the Hollywood Producers Association would be absorbed by the new MPPA, Inc., was rather a shock to that group, of which Eddie Mannix was recently elected prexy. First news they had was when an effort was being made by them to renew the lease for their present headquarters in the Mayer Bldg., Hollywood. They were told to refrain until after the Dec. 12 meeting when they would be linked into the N. Y. organization.

Assumption is that Price will not take over his new post until around Jan. 1, and will likely do a bit of housecleaning in personnel on the Coast. In the move, it is understood that the Joe Breen office, which handles the censorship code, will not be disturbed at all, as it is said that when Johnston was tendered the post about a year ago, and when he accepted it last January, he agreed to Breen continuing to operate as he has been in the past, without any interference or outside influence.

Likely too, that the Export Association which has formed to handle foreign distribution matters, and of which Johnston is president also, besides having offices in N. Y. will also have one in Hollywood, with a head to be chosen shortly.

N. Y. Nitery Ops

Continued from page 1

sold out. They're also fearful that the fiasco of Navy day, when people were warned to stay away from New York, unless hotel reservations were confirmed, kept many potential customers away.

Prices this year will be the same as 1945 prices because of OPA restrictions, although many ops think that the traffic could stand a greater nick. Most spots are charging up to $15, and the Latin Quarter has a $20 ceiling for ringside spots.

Copacabana's tariff starts at $10 and goes to $15. The Diamond Horseshoe nick is $12-$15; Zanzibar, from $5-$12.50; LaMartinique, $12-$15; Monte Carlo, Versailles and Stork Club, $15; Iceland, $5-$12.50; Carnival, $10-$15; Cafe Society Uptown and Downtown, $10; Havana-Madrid, $8-$12; Onyx, $3, while the Blue Angel will charge regular prices. Most hotels haven't set their minimums as yet, although the New Yorker Terrace Room will be $12.10 and is strictly formal. In most cases, the prices include dinner or supper.

New York Theatres

Joan LESLIE • Robert HUTTON
in Warner Bros. Hit
"Too Young to Know"
In Person
HAL McINTYRE
AND HIS ORCHESTRA
also
Slam Stewart • Johnny Desmond
B'way at 47th St. STRAND

Gary COOPER
Ingrid BERGMAN
EDNA FERBER'S
"SARATOGA TRUNK"
Warners' Biggest with Flora Robson
Continuous Pop. Prices Hollywood Broadway At 51st St.

Betty GRABLE • John PAYNE • June HAVER
"THE DOLLY SISTERS"
A 20th Century-Fox Picture in Technicolor
—PLUS ON STAGE—
Carl Ravazza & Beatrice • Beatrice Kay • Gomez & Beatrice • Extra! Maurice Rocco
BUY MORE BONDS ROXY 7th AVE. & 50th St.

DAVID O. SELZNICK presents
INGRID BERGMAN
GREGORY PECK
in ALFRED HITCHCOCK'S
SPELLBOUND
ASTOR B'way & 45th St.
CONTINUOUS FROM 9:30 A.M. • LATE SHOW EVERY NIGHT

M-G-M's Technicolor
YOLANDA and the THIEF
FRED ASTAIRE
LUCILLE BREMER
FRANK MORGAN
IN PERSON
JIMMY DORSEY and ORCHESTRA
LOWE, HYE & STANLEY
Extra! CARLOS RAMIREZ
CAPITOL B'way at 51st

RADIO CITY
MUSIC HALL
"WEEK END AT THE WALDORF"
Spectacular Stage Productions

RKO PALACE B'WAY & 47th St.
Paul HENREID • Maureen O'HARA • Walter SLEZAK
'THE SPANISH MAIN'
In Glorious Technicolor
An RKO Radio Picture

PARAMOUNT'S
"THE LOST WEEKEND"
Starring
RAY MILLAND - JANE WYMAN
With Phillip Terry, Howard da Silva, Doris Dowling, Frank Faylen. Produced by Charles Brackett. Directed by Billy Wilder.
Doors Open 9:30 A.M. RIVOLI B'way & 49th St.

LOEW'S STATE B'WAY & 46
On Screen Thurs., Dec. 6
Hedy LAMARR
Robert WALKER
June ALLYSON
'HER HIGHNESS and the BELLBOY'
IN PERSON
James Barton
Sylvia Fross
Frank Ross
Anita LaPierre

Dorothy LAMOUR - Arturo DeCORDOVA
"Masquerade in Mexico"
In Person TONY PASTOR
The Band of the Year and His Orchestra
PARAMOUNT Times Square

LOVELY 70-ACRE FARM

Overlooking the Delaware River at Milford, New Jersey, near Bucks County; 40 acres are tillable and 25 acres in woodland. The delightful Pennsylvania Dutch homestead of 8 rooms, 2 baths, built in 1760, has been carefully remodeled to retain its original charm, yet has all modern conveniences for comfortable living, such as insulation, brass plumbing and automatic oil heat. The first floor has a beautifully paneled living room with fireplace, library with huge fireplace, dining room with fireplace and old cupboards, and modern kitchen with fireplace. The second floor has 2 master bedrooms with fireplaces and bath, maid's room and bath and additional sleeping room. Two stone terraces overlook large beautiful lawns and plantings of lilacs, peonies, lilies, 2,000 tulips and rose gardens with box borders. There are also a peach, and newly planted apple orchard and large barn. Price only $25,000. Ask your broker for listing 41374, or:

PREVIEWS, INCORPORATED
49 East 53rd Street
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EXECUTIVE ASSISTANT AND SECRETARY

Male—available. Thoroughly experienced all branches theatrical profession. Box 219, Variety, 154 W. 46th St., New York 19, N. Y.

Smoother than ever — it's a new ride!

This new Ford car—so big and smartly styled—offers more new developments than most pre-war yearly models . . . New multi-leaf springs—long and slow-acting—give you a velvety ride that's smooth and level . . . Brakes, too, offer major new advancements. They're oversize, self-centering hydraulics for "cushioned stops"—quick but quiet. Less pedal pressure needed . . . Under that trim, broad hood there's stepped-up power—and with it a new thriftiness in gas and oil . . . Inside, new luxury awaits you. Colorful fabrics and trim in pleasing two-tone combinations. Seats that are wide and deep . . . Take your choice of two great engines. The V-8, increased from 90 to 100 horsepower; the 90 horsepower Six . . . Yes, everywhere you look, you'll find advancements in this youthful new car . . . Ask your Ford dealer about the smartest Ford cars ever built.

FORD MOTOR COMPANY

TUNE IN... THE FORD SHOW ... CBS, Tuesdays. 10-10:30 P.M., E.S.T. THE FORD SUNDAY EVENING HOUR ... ABC, Sundays. 8-9 P.M., E.S.T.

Ford

THERE'S A Ford IN YOUR FUTURE!

With Curley Returning Hub Sees Radio Hypo; Politicos Unhep To Air's Potentialities Until Now

By HARRY PAUL

This is the second in a series of articles by VARIETY correspondents showing how radio is being utilized to project community problems in the various key cities of the country. The third, dealing with Philadelphia, will appear next week.

Boston, Dec. 4.

Local radio is used to a small extent for civic purposes, but New York's Mayor LaGuardia may have a potential rival in the colorful mayor-elect of Boston, James Michael Curley.

Curley steps into the top city position in January for the fourth time in the last 20 years, at the same time filling out his term as Congressman from this district. He is the last of the old line politicians who swayed audiences in the fact of adverse conditions, which normally would defeat any candidate.

Curley's plans call for a weekly chat from City Hall reporting on Boston's progress, problems, etc. And radio listeners are eagerly awaiting those spiels, for Curley never pulls his punches or minces words in describing conditions. Several local stations have offered to pick up the talks, but each is attempting to sign him on an exclusive basis. Curley will probably use any and all stations with no special favors.

At present, Governor Maurice J. Tobin delivers a monthly half-hour report exclusively via WNAC and the Yankee net stations in Massachusetts. They are aired directly from the State House, and have included distinguished guests as participants.

Otherwise, only other use radio has been put to has been during election periods; when politicos pay for time, they toss the hot air to further their candidacies for offices.

Actually, Boston's alleged City Fathers have never realized the power of radio, and have leaned toward newspapers for their publicity. Then again, there were no forceful speakers among them to show them off in a favorable light from a listener's standpoint.

But with Curley on the horizon, the Hub's radio possibilities will be exploited to its fullest, with high Hoopers forecast.

Radio Rodeo Potential Seen in FCC Permit To Irrigation Net People

Washington, Dec. 4.

In the first approval of its kind, FCC last week gave the green light to the Garwood Irrigation Co. of Garwood, Tex., to construct a radio system to be used in the operation of its irrigation network: serving 100,000 acres of rice and other crops.

FCC authorized the company to construct a land station and six mobile units to report back quickly on crop damage done by either too much or too little water.

The approval opens the way to similar applications, not only for large irrigation systems, but for ranches and other vast private land holdings.

'Carnation's' Chi Exodus Cues Wasey Dept. Fold

Chicago, Dec. 4.

After being broadcast from Chicago continuously for the past 14 years, the "Carnation Hour" is being moved to New York, and will originate from there beginning Jan. 7. Show will be presented from here for the last time Dec. 31. While it could not be confirmed, it's probable that Percy Faith will continue as musical director.

Show will continue to be heard on NBC Mondays 10-10:30 p.m., but format will undergo change to provide a succession of guest stars.

Company's radio plans will be further increased in April, when it'll add a five-a-week daytime network soap opera.

Move to east means the elimination of Erwin Wasey radio department here as it was the only radio show handled by the local office. Harry Gilman of the agency, who has produced the show for the past 4½ years is undecided as to his future.

Small 'New Wor'd'

WMCA, New York outlet of Associated Broadcasting Corp., which has been offering platters of its public service show, "New World A'Coming," to stations around the country at cost, is learning the facts of life.

The cost goes up as soon as a distrib job is attempted, union scales for music, talent, etc., rising to net rates. To come close to covering the added cost, there would have to be at least 60 customers. So far, there are only 25 would-be takers—and the show is aired in New York only.

Mutual to Dig For New Talent

Trade and hinterland interest in Mutual's recent one-time "Tomorrow's Talent" show, produced Nov. 10 as a bow to radio's 25th anni, has prompted Phillips Carlin, veepee in charge of programs, and Robert Swezey, vice-prexy-general manager, to continue the venture of bringing fresh new talent to the air in coordination with the web's 280 affiliates.

No date has been set for the resumption of the contests. However, the locals have been requested to hold preliminary auditions and screenings as a preparatory measure.

Although the one-time shot was originally planned only as a promotion stunt, the promising talent that showed up at the finals of the contest makes it worth while to continue the venture as a departmental operation, the execs think. A half-hour weekly variety program is under consideration to give the aspirants, stations and talent agents greater impetus.

However, the web execs are being very cautious to avoid stigmatizing the show as just another amateur series. They want the trade particularly to look upon it as a showcase for competent talent. Looking in on rehearsals for the Nov. 10 program were agents from Music Corp. of America, William Morris, Gale Associates, and others.

The "Tomorrow's Talent" show included boys and girls between the ages of 10 and 16, but this ruling will be revised to include anybody between 10 and 25, of thespian or musical bent, to participate in the contests. For talent, schools, clubs, college campuses, community theatres, etc., will be combed.

Mutual's affiliates view the program series as having potential promotional possibilities, because it means a national tie-up for the station from whose town the talent is chosen to appear on a web hookup.

DIGEST STILL LIKES AIR, EYES NBC SHOW

Reader's Digest, which has dropped out as sponsor of the "Town Meeting of the Air" in ABC (Blue) is reported eyeing the Sunday afternoon (4-4:30) "The National Hour" program, which bowed in two weeks ago as an NBC-built show as successor to the "Army Hour."

"National Hour" is patterned somewhat along lines of "Report to the Nation," spotting top personalities in the news, including Army and Navy brass, and is generally conceded to have many of the sock overtones of "Army Hour." If Reader's Digest decides to bankroll the stanza, it will continue as an NBC-news-dept.-built package.

Hill Sans Bandage

Johnson & Johnson is dropping its sponsorship of the Edwin C. Hill Tuesday night (6:15-6:30) news commentary program. Manufacturers are dropping out of radio. Program bows off Dec. 23.

Hill has been sponsored by J&J for the past three years. Young & Rubicam is the agency.

Bob Crosby's Ford Show

Bob Crosby, out of the Marines, gets the spotlight assignment on the Ford Tuesday night (10 o'clock) CBS show. Sponsor is dropping the present Russell Bennett-Jo Stafford-Lawrence Brooks show, with Crosby bowing in Jan. 1. Others are still to be inked, with a guestar policy laid out. Cornwall Jackson, JWT head on the Coast, is due East in a few days for huddles on show.

Meanwhile, Ford is angling for a better CBS segment in view of the Bob Hope opposish on NBC.

GM in Spot Splurge But Union Is Broke

The United Automobile Workers (CIO)-General Motors strike, the major labor fracas in the country at present, is being fought on the air as well as on the Detroit and Flint picket lines.

Meeting the radio challenge thrown down by the union before the strike started, when the labor group spent $20,000 for a four-week campaign on the Detroit stations, the GM corporation is spending at least $1,000 a week in Detroit alone, and large sums in 30 other cities, to plug its side of the case via one-minute spots.

The union, after having shot its bolt with the 20G, pleads now it hasn't the dough to go any further. Meanwhile, stuff like this is hitting the air for GM:

"What America needs right now is production, production and more production. And what is America getting? Strikes, strikes and more strikes."

The GM spots are mostly two-voiced, single-idea, punchy pieces, well voiced, now and then quoting figures, but always implying that the UAW (CIO) is striking against the country's reconversion efforts rather than against the company. Account is handled by Campbell-Ewald.

While that looks as if the corp. has all the best of it simply because it has more dough to spend on radio, the fact is that the union, nevertheless, is getting, on the whole, a good break on the air. Reason for it is a smart public relations job, angled specifically toward radio, done before the strike by Walter Reuther, union international's veepee in charge of General Motors division, and Morris Novik, director of the New York municipal outlet, WYNC. Latter, acting in his private capacity, brought leading radio gabbers and air-news people together with Reuther for a luncheon in New York a month ago. Reuther made a good impression and has followed through.

Each day, most of the country's leading radio spielers get batches of material from Reuther. Some are just routine press hand-outs, but some are serious economic studies. That stuff gets on the air, on its merits, and the UAW (CIO) case is heard by millions of listeners.

Jeanette Davis Fills Joan Brooks CBS Spot

CBS' several-week quest for a successor to Joan Brooks to fill the 11:15-11:30 p.m. cross-the-board slot on the network has resulted in the pacting of Jeanette Davis. Latter was spotted locally on WBBM-CBS in Chicago.

Miss Davis bows in Dec. 18. Miss Brooks, who is checking out because of a Coast contract, delayed her departure several weeks as CBS programming dept. tried to line up a successor.

Benson Inge

goes

"Out On A Limbo"

an exposition of radio p.a. vagaries

in

VARIETY's

10th Anniversary Number Out Soon

Protests Snowballing Vs. House Gag Bill; May Wipe Out Committee Itself

Washington, Dec. 4.

Action against H.R. 4775, the House un-American Activities Commitee bill to hobble radio commentators, picked up here last week.

A dozen national organizations swung their support behind a "Write-Your-Congressman" drive to get House action on a discharge petition sponsored by Rep. Ellis E. Patterson (D., Calif.) to wipe out the committee. In a joint statement the organizations labeled the committee "one of the leading anti-democratic forces in the country" and called its attacks on radio commentators "irresponsible and libelous."

Joining in the attack were: Americans United; the Independent Citizens' Committee of the Arts, Sciences and Professions; National Lawyers Guild; National Federation of Constitutional Liberties; National Association for the Advancement of Colored People; National Farmers Union; National Negro Council; National Negro Congress; League of Women Shoppers; Brotherhood of Railroad Trainmen; National CIO, and the Non-Partisan Council of Alpha Kappa Alpha.

Rep. Gordon McDonough (D., Calif.) cut loose with a statement in which he referred to the bill as "Un-American." The Hollywood legislator predicted that it would be defeated if it ever came before the House for a vote.

"Any attempt to control freedom of speech or intimidate broadcasters by the restrictions placed in this bill," he said, "would be a violation of constitutional free speech, and would deny the public free use of the airways.

"There is sufficient legal provision in the law at present for those who may consider themselves injured by radio broadcasters or commentators."

Meanwhile, National Association of Broadcasters maintained its hands-off attitude, and apparently has not made up its mind whether to get into the fight.

ABC's Sun. Nite Par'ay

With Mayor LaGuardia all set to bow in on ABC (Blue) on Jan. 6, a few days after he checks out of New York City Hall, the network is preparing a nationwide ad campaign spotlighting the 9 to 10 p.m. Sunday night segment, with emphasis on the bracketing of Walter Winchell and LaG. in the same hour.

At the same time, the web is aiming for a 60-minute listener pull, with a build-up of the four-way sequencing of Winchell (at 9), Louella Parsons (9:15), LaGuardia (9:30) and Jimmy Fidler (9:45).

ABC Still Angling For LaG. Sponsor

Owner Ed Noble and prexy Mark Woods of ABC (Blue) network cashed in with a bushel of newspaper stories and photos as the pacting of Mayor Fiorello LaGuardia at N. Y. City Hall ceremonies on Sunday (2) was hippodromed into Page 1 stuff for the dailies. (N. Y. Times even gave him an editorial wish-you-well sendoff on Monday (3).

LaGuardia bows in on the network Jan. 6 in the Sunday night 9:30-9:45 segment, but thus far strictly on a sustaining basis, with a couple sponsorship deals still brewing and one likely to be consummated by the time the outgoing mayor goes on the air.

"Hottest" bid has already fizzled; that's William H. Wise & Co., a direct-by-mail New York book publishing outfit, which is bringing out a one-volume photographic history of the war. Deal over the week-end was reported "99% set" but subsequently collapsed. Two other bankrollers are also eyeing LaGuardia and it's reported he's thus far rejected a couple of patent medicine clients. LaGuardia's set for a $100,000 annual income under commercial sponsorship, but the sustaining fee is reported to be about half that figure.

LaGuardia intimated he'll do a lot of traveling, in and out of this country, with ABC picking him up wherever he might be.

N. O. Times-Picayune Sees the Light; Embraces Radio in Circulation Bid

New Orleans, Dec. 4.

The Times-Picayune, morning paper, which for years had been an outspoken foe of radio, last week (29) asked the FCC for authority to operate a radio station here, on 1560 KC, with 500-watt night power, and 1000-watt daytime power, unlimited hours.

Paper has gone to radio in recent weeks with daily show, "Stand-by for the States," to boost circulation of its afternoon sheet. Its application to operate its own station, and purchase of time for States program on WDSU, is complete change of early policy of "hands off" on radio.

GUILD PACTS ABC COAST NEWS WRITERS

Hollywood, Dec. 4.

ABC signed a three-year contract with Radio Writers Guild for its nine news writers in Hollywood. Retroactive to Nov. 1, pact calls for $271 monthly minimum for beginners and $300 after one year's service; five-day, 40-hour week, time and a half for overtime and three weeks vacation with pay.

Sam Moore, RWG prexy, and Don Searle, ABC western division head, conducted the negotiations.

No. 46 in WHN Parade

No. 46 in the recent wholesale exodus from WHN, the New York Metro-owned indie, checks out this week. He's Wayne Hutchinson, manager of daytime programming.

Nighttime programming manager, Todd Williams, resigned two weeks ago.

N. Mex. Stations Fight Vs. State Tax Gets Industry Eye as Case Continues

Washington, Dec. 4.

Hearing by a three-judge Federal court in New Mexico on the petition of five New Mexico broadcast stations has been ordered continued until the latter part of January because of a jurisdictional question.

The stations—at Hobbs, Carlsbad, Roswell, Las Cruces, and Tucumcari—are fighting an effort of the state to force them to take state licenses and to pay a 2% tax on their gross business. NAB has moved actively into the suit which would have far-reaching effects on radio stations all over the United States if New Mexico should win.

The State law was passed in 1935 and now, in 1945, efforts are being made for the first time to apply it to the broadcasters and to make them pay up on receipts for the past 10 years, plus penalties and interest.

Prior to the January hearing, the Federal court will rule on the jurisdictional point raised by New Mexico which claims that the matter should be tried in State rather than Federal courts.

NAB has submitted a lengthy brief contending that the matter is entirely within the jurisdiction of the Federal courts because radio is in interstate commerce and pointing out that if these small stations are subject to 10 years of back taxes and penalties, they are liable to be forced out of business.

ROBERT K. ADAMS TO BUILD SHOWS FOR NBC

Robert K. Adams, just out of the Navy, has taken on a new job created at NBC, as director of radio development. Clarence L. Menser, web veepee in charge of programming, said Adams' job will be to build shows from the idea stage through the preem on the air. Some of the shows will go on when ready, while others will be held as a backlog for use as summer replacements or as packages to be peddled by the sales division.

Before going into the service, Adams had done radio acting and scripting, and he had also been on the legit stage.

WILL ATLAS TAIL WAG 5TH WEB?

Purse Guys, Playing Close to Cuff, Testing Sales As Prelude to Radio

With the top bankrollers in radio getting ready to spring a flock of new postwar products which, it's generally agreed, will inevitably result in an expansion of their commercial network programming, the sponsors are going to play it safe.

Instead of making any definite commitments on the new shows, and plunking down a quarter or a half-million dollars for time and talent only to find that they're saddled with a product that isn't exciting the customers, the clients are hitching the intro for the products on to their established network shows for a series of regional tests. If the customers like what they're selling, then they're willing to talk with the programming boys and the networks.

Procter & Gamble, for example, is getting ready to launch its new Velvet Skin Lotion. But before wrapping up a web show, it wants to determine the product's customer pull. As a result, one of the top P & G airers, possibly the Rudy Vallee show will be used on an experimental basis, with a line piped in to Buffalo for a strictly regional plug. Meanwhile lotion will be shuffled off to Buffalo for a super sales campaign. After Buffalo, other regions will be tried, and the sales sheets tabulated.

Hudson Moniker Seen Set at CBS

Status of Robert Hudson, who several months ago, left Denver, where he was director of the Rocky Mountain Radio Council, to join CBS, has at last apparently been clarified. Hudson's new title will be Associate Director of Education.

The new title is reported to be somewhat in the nature of a compromise, since it was understood that Hudson, at the time he checked in with CBS, was to become Director of Education, with Lyman Bryson stepping into a counselor-advisory capacity. However, Bryson has remained as director of the department.

P&G Drops 'Vic & Sade' After Experiment With 2-Show Split-Web Idea

Chicago, Dec. 4.

After a several-month test during which it was pitted against the Jack Smith show, "Vic and Sade" is being cancelled by Procter & Gamble through Dancer, Fitzgerald & Sample, and goes off the air with the Dec. 7 broacast. Both shows are being heard over different CBS outlets at 7:15-7:30 p.m. for Oxydol, "Vic and Sade" over 13 stations, Jack Smith over 59.

Both shows went on the air Aug. 21. Smith show, having rolled up a greater increase in listeners, was chosen for continuance in the showdown as to which stays on. As result, Smith show will take over stations "Vic and Sade" were on effective Dec. 10.

MORGAN TO COMPTON AS RADIO BRAIN GUY

Brewster Morgan, who served overseas with the OWI, and was on General Eisenhower's staff with the SHAEF operation, has joined the Compton agency as director of program development. He'll be in charge of casting, new programs, will engineer all studio operations for auditions, etc., and in general will be the agency's radio idea man.

Morgan, originally from the N. W. Ayer agency, and who also headed up radio for Ward Wheelock on the Coast, was also identified with the Columbia Workshop, during which time he was bracketed with Norman Corwin and Bill Robson as one of the creative directors in radio. He's a Rhodes scholar.

Lowell Thomas'

"Adventure on the Tibetan Border"

an editorial feature of

VARIETY's

40th Anniversary Number Out Soon

'Prince' Gives CBS the Hotfoot

CBS is doing a burn over the sudden cancellation by Prince Matchabelli of its Sunday afternoon (2-2:30) CBS musical show. Sponsor is dropping out end of this month.

Couple months back, the network had the International Harvester show lined up for the spot. However, the Matchabelli perfume outfit put up a terrific squawk, insisting on retaining the time slot, with result that Harvester switched to NBC. CBS sales execs maintain that, had it had even an inkling that Matchabelli was checking out, Harvester would have waited until the segment became available.

Perfume client, which sponsored the Stradivari Orchestra in the spot, had been spending $325,000 a year for the time and upwards of $100,000 for the talent-production costs.

Headliners' Big Break Backbone for Disk Show Wrapped by MCA-Koret

Music Corp. of America is currently wrapping up one of the top-coine and most novel transcription shows to date. The bankroller of the stanza will be the Koret Bag Co., West Coast ladies accessory outfit, making its initial big splurge into radio.

Program will be geared for once-weekly spotting on local stations in a 15-minute segment.

Show will be backed by the Jimmy Lytell orch (which backgrounds the Morton Downey stanza on Mutual), with the format calling for top personalities in show business who will dramatize the "one break" that subsequently paved the way for their careers. Pacted for the series are such headliners as Hildegarde, Ethel Merman, Eddie Cantor, etc.

STIFF SHOT-IN-ARM TO ABC RESEARCH

ABC (Blue) is expanding its research dept., planning to take on four or five additional men.

Web, which had been dependent on NBC (Red) figures even after the divorce, feels it can better project the picture of its coverage, etc., by doing its own individual research and surveys. As result, ABC is hypoing its research budget.

Department is the third on which the web in recent weeks has been concentrating, others being sales and business development.

'BABY' ON THE LOOSE

Virginia McMullin is seeking a new web connection for her "Baby Institute" program.

The moppet-J. J. Anthony advice-for-kiddies stanza was heard on the Blue (ABC) last year.

ODLUM DUCHY BEATS AVCO'S

Washington, Dec. 4.

Hypoed by injection of Atlas Corp. cash and far-flung business tie-ups, Associated Broadcasting Corp., new fifth network, may become a real threat to existing chains, according to observers here. As disclosed last week, Atlas prexy Floyd Odlum, advanced to Associated a $150,000 loan for a 30-day period with an option to acquire a "substantial majority" interest later. Rumor is now that Odlum and Atlas will acquire a two-thirds control in Associated.

Analysis of Atlas Co. holdings shows net assets of $70,000,000 as of year end 1944—or twice those of giant AVCO (Aviation Corp.) whose entry into broadcasting via the purchase of the Crosley Corp. caused such flareup at the FCC and on Capitol Hill. However, since Associated is not itself a licensee of any standard station, Atlas control of the net can be accomplished without FCC approval.

Atlas, one of largest investment trusts in the country, is already in the radio and film biz. The trust holds 35,000 shares of CBS stock, worth about $1,700,000 at current market quotations. The largest single Atlas holding is 46% control of RKO, which amounted to $12,500,000 last December and accounted for 19% of the Atlas assets. RKO is also active in the television field on the Coast. Atlas has a small stock holding in Walt Disney Productions, which last month applied to the FCC for FM and video stations in Los Angeles.

It is speculated that Atlas, as principal stockholder in the new network, may be able to attract business from some of the company's two dozen affiliated firms, many of them heavy advertisers. Interest is also focussed on FCC reaction to the effect on network competition of the company's dual holdings in CBS and Associated. While ownership of less than majority interest in CBS would not bring Odlum within FCC network regulations, the question of concentration of control may arise if Associated tries to become a radio station licensee.

The Atlas investment empire, with interests even more diversified than those of Victor Emanuel's AVCO, includes majority control of Bonwit-Teller and Franklin Simon, New York department stores; bond holdings in five powerful utilities; interests in nine oil and fuel companies; the Seaboard Airline Railway; Northeast Airlines; United Fruit Co.; Continental Can Co., and various hotel, steel and electric company properties. Most recent Atlas acquisition was in Liberty mag, which poses an interesting question of government reaction to a press-network radio tieup.

K. Norris Bows, Funt Factory In

Kathleen Norris and daytime radio are calling it quits at the first of the year, at the conclusion of 39 weeks. When, earlier in the year, Young & Rubicam, agency on the Lever Bros.-sponsored "A Woman's Life" (then known as "Bright Horizons") announced that the w.k. novelist was taking over the scripting assignment on the CBS soaper, it created quite a trade flurry.

It was reported she was grabbing a fast $1,000 a week for the chore. Actually, Miss Norris was inked in at $750; she's now getting $850.

Her successor on the show will be Julian Funt, who will get $1,000 a week for scripting the show. Funt also scripts the "Big Sister" Lever Bros. show.

Interesting sidelight is that the "Bright Horizons" show itself is an offshoot of the Michael West characterization on "Sister," so that it becomes strictly a Funt "baby" again.

Mag Moguls Trip Over Mike Lines Now They've Found Radio Pays Off

Cecil Madden

recalls

"BBC Under the Blitz"

in the

40th Anniversary Number of

VARIETY

Wall St.-Denny Deal Ruled N.G.

New York Stock Exchange, which has long been rumored seeking a 'prestige" radio program, has toyed with the notion of succeeding Reader's Digest as sponsor of "Town Meeting of the Air." That went cold when somebody suggested that to the ordinary man in the street it might seem like the Stock Exchange wanted to influence the way folks set their ideas.

Meantime the contract of the Denny group with ABC (Blue) is said to specify $1,500 a week, of which Denny's fee, personally, is $500. Not guaranteed is the Thursday night 8:30-9:30 spot on a sustaining basis, but it would be held for a commercial, apparently.

"Town Meeting" is readjusting to its new sustaining status. A reduction in research staff is in order. Larry Hammond has already checked out as producer and fees for guest speakers will have to come from the commercial stipend as paid under the Reader's Digest deal to the usual $100 or so as before.

Denny has also taken Bryson Rasch, his Washington rep, off the payroll, as well as Lou Smith in Hollywood. Latter is still helping "Town Meeting" on the Coast, but on a cuffo basis.

Three sponsors are said to be interested in bankrolling the forum, one of them currently studying an elaborate presentation gotten up by Denny.

Prudential-Electric Cos. Tie In Sun. Com'l Airers For Hour Kern Tribute

CBS on Sunday (9) is doing a full-hour Jerome Kern tribute, with both the Nelson Eddy-"Electric Hour" stanza and the Prudential "Family Hour" shows being thrown together, and the two sponsors paying the freight for an ASCAP-inspired memorial program.

It'll be a two-way N. Y. and Coast pickup, with Dinah Shore and Judy Garland joining with Eddy and the Robert Armbruster orch, regulars on the "Electric Hour," for the Coast-originating features, and the Prudential regulars from N. Y. being joined by Frank Sinatra, Bing Crosby and Hildegarde.

The top ASCAP tunesmiths have lined up the Sunday 4:30-5:30 program, with Oscar Hammerstein II emceeing. The headliners will reprise the long list of Kern faves over past quarter century.

Originally ASCAP wanted to go it alone, but agreed to tie in with the joint Electric companies-Prudential sponsorship auspices because of the valuable Sunday afternoon time element. Only cost accruing to ASCAP will be the $2,700 Coast-N. Y. line charge for rehearsal and performance time. Show will be under joint production auspices N. W. Ayer and Benton & Bowles agencies.

With the magazine field planning for unprecedented postwar expansion, it looks like they'll all be flocking into radio programming to sell themselves and woo readership. On the basis of negotiations currently on the fire, there will be more magazine-sponsored shows next year than ever before in radio history.

The Saturday Evening Post, one of the Curtis Publishing Co. mags (outfit is ready to unwrap its new travel mag, Holiday), is blueprinting (as detailed in this issue), its intro into bigtime radio showmanship and is negotiating with NBC, through its agency, MacFarland-Aveyard, to take over sponsorship of the Fred Waring morning show. Program would be used to plug all the Curtis mags.

Last couple of seasons has found the Satevepost branching out more and more into radio via its ABC (Blue) "Listening Post" show. It also sponsored last Saturday's (1) Army-Navy game broadcast.

Although Reader's Digest gave up sponsorship of "Town Meeting of the Air," it wants to stay in radio and is dickering with NBC for its Sunday afternoon "National Hour" program. Midget mag has probably the most ambitious expansion plan on record, embracing "Digest" editions in almost every tongue.

Crowell-Collier has thus far shunned radio, but it's also reported lending an ear to current feelers.

Life mag for some time has been interested in sponsoring a half-hour nighttime network show, having already auditioned a program headed up by Burgess Meredith.

Coronet is represented by its capsule network shows out of Chicago, with True Story bankrolling "My True Story" show. Reader's Scope has entered radio via its sponsorship of Johannes Steel on the New York WHN indie. And Newsweek is currently airing a weekly documentary, "You Make the News," over Mutual.

Satevepost May Lift Waring Tab

Hottest deal to date for sponsorship of the Fred Waring NBC morning show is currently in negotiation, with the Saturday Evening Post picking up the tab if the deal jells.

Mag is interested in sponsoring the half-hour musical program cross-the-board in its same 11-11:30 a.m. sustaining slot.

Waring's pact with NBC winds up Jan. 1, with the leader and his orch-choral ensemble scramming from the scene unless a bankroller latches on. Waring has been down in the books for $10,000 a week as a sustaining artist, with reports that the leader is far from happy over the present arrangement since the Pennsylvanians outfit adds up to one of the most expensive musical packages in radio.

Sponsor for a Day

Sponsor has been inked for the Fred Waring show, for one day only. On Christmas Day the stanza will be bankrolled by Schutter Candy Co. of Chicago, using special musical arrangements for plugging Old Nick and Bit-O-Honey candy bars.

Back-to-Back Stanzas Parlay Novelty Stuff As Holiday Premiums

In a move to bolster Christmas holiday programming, sponsors, particularly those whose network shows are sequenced back-to-back, are currently lining up some programming innovations this year.

General Foods, for instance, is dovetailing both its Dinah Shore and Burns & Allen shows, in the 8 to 9 p.m. Thursday night NBC segment, into a 60-minute super-production for the Thursday before Xmas (20), with the Young & Rubicam and Benton & Bowles staffers working out an hour continuity in programming.

THE RCA-VICTOR SHOW
With Raymond Paige orch, Deems Taylor, Leonard Feather, Kenny Delmar, announcer; Leonard Bolotine, Eddie South, Jane Lawrence, guests.
Writer: David Gregory
Producer: William Wugus
30 Mins., Sun., 4:30-5 p.m.
RADIO CORP. OF AMERICA
WEAF-NBC, N. Y.
(J. Walter Thompson)

In a move to hypo listener interest in its Sunday afternoon ABC show, RCA-Victor has discarded the Tommy Dorsey-Jay Blackton orch program and has resurrected the old "jazz vs. classics" chestnut in a new-formated show headed by Raymond Paige, who batons both the hot and longhaired musical sequences, with Deems Taylor on hand to champion the classics and Leonard Feather, music critic of Esquire mag, as jazz defender. It's an idea based on a one-shot show Paige did several years back and, for that matter, goes 'way back to vaude days when a lot of the olotime troupers were inviting audience reaction to Berlin vs. Bach.

What went out over the airlanes on Sunday's (2) initial program, however, was neither fish nor fowl; certainly it wasn't the show it could have been—or, for that matter, could still be. It's hard to say what took the worst beating, the jive routines or the alleged classics that were dished out. Aside from a poor choice of selection to represent the two categories, the Taylor vs. Feather gagging-their-way-through-a-feud wasn't of a particularly scintillating quality. Obviously a clever script job can go far toward giving a show of this type a freshness and distinctiveness all its own. The lines that Taylor and Feather were playing around with, while striving for a hepness, were for the most part belabored. And the delivery wasn't what it should have been. The dialog in this instance only served to cut the numbers down to a minimum. The comedy payoff wasn't there.

Paige best demonstrated his batoning virtuosity as he put the orch through the "One O'Clock Jump" paces and, for the Taylor "rebuttal," a capsule bolero. But for the remainder, there wasn't too much distinction between the sugar-coated classics that were served up, including Leonard Bolotine's violin concertizing and Jane Lawrence's sopranoing, and the modern-idiomed tunes. Eddie South was on hand to champion the Feather cause with some hot fiddle virtuosity that was okay.

But on the basis of last Sunday's show, it would probably make a lot more sense if RCA devoted a half-hour of solid sending to satisfy jive fans, hitched its commercials on to the Victor catalog of Toscanini recordings, and invited the audience to stay tuned for the 5 to 6 symph program. There, by the grace of General Motors, is your top rebuttal.

Commercials were nicely paced, integrated with the "battle of music" feud, and handled with the usual Kenny Delmar finesse. *Rose.*

"EXPLORING THE UNKNOWN"
("The Lie Detector")
With Charles Irving, narrator; Sandy Straus, Stephen Courtleigh, Lois Holmes, Sylvia Leigh, Henry Norell, Allen Drake, Milton Herman, Lou Sorin, Jerry Lewis, Luis van Rooten, Arnold Robertson, Leonarde Keeler; Nelson Case, announcer.
Writer: Kathleen Prindiville
Producer-Director: Sherman Dryer
30 Mins., Sun., 9 p.m.
REVERE COPPER & BRASS
WOR, MBS, N. Y.
(St. Georges & Keyes)

There was an important point, far transcending either artistic or commercial interest in one show, involved in the preem of "Exploring the Unknown" over Mutual last Sunday night (2). After a lot of to-do and some public linen-laundering, Revere Copper & Brass, which took over sponsorship of the Univ. of Chi's sock "The Human Adventure" last July, dropped that show, moved lock-stock-and-producer to New York, and continued on the air with this newly-titled program. Principal issue involved was: Is Chicago still a radio town, or isn't it? WGN, Mutual's Chi flagship, which had a private arrangement with the university to keep "Adventure" in Chicago, plugged for civic pride. The bankrollers and agency thought otherwise. "Adventures's" producer, Sherman Dryer, recognizing not unwisely which end of the 20th-Century Ltd. buttered his parsnips, came east to do "Exploring."

On the basis of the tecoff—and this is recognition of a fact, with no adverse criticism intended for WGN or the halls of South Chicago learning—New York won, hands down. One look at the cast should convince anyone, if the cast lived up to its high rep and if the director got his best out of them—both of which happen to be true. The group had a good, lively, and evidently scientifically accurate script to work with, and the whole thing shaped up into radio worth listening to. Regardless of how Chi feels about it all, and quite aside from the university's unspoken but deep chagrin with Dryer, the fact is that "Exploring" exposed Chicago's slip as showing, and it's a slip the worse for wear.

Mention must be made of the music. Dryer had Arden Cornwall notating some music, with Don Bryon at the baton job. Latter was meticulous, obviously not at fault for the obvious, at times patronizingly tawdry scoring.

Nelson Case did the Revere commercials, which were in good taste and integrated with show's content. The whole thing, except for some of that annoying music, was not just an auspicious beginning; it was finished air showmanship deserving a bow. *Cars.*

ELMER DAVIS
(Commentary)
15 Mins., Sun., 3 p.m.
Sustaining
WJZ-ABC, N. Y.

It was good to hear Elmer Davis again, and he was better than merely good in his tecoff gabfest (2) for the ABC (Blue) network. There was a quality of warm nostalgia about his homey manner of delivery, his nasal twang, and his restrained but far from weasely method of handling important events and top personalities. His old alma mater, CBS, had better ask its 3 p.m. headliner, the New York Philharmonic Symphony, to sked nothing but overtures of lesser importance during that first 15 minutes when Davis is on a competing web—for it's precisely the intelligent listener, interested in CBS' Sunday midafternoon fare, who will want to hear Davis during those first 15 minutes after 3.

Davis showed that his three years as OWI director, when overseas thinking furnished him some awful headaches (and often took him into waters too deep for him) had projected him away from domestic scenes. Thus, in his opener, he touched on no news that was purely domestic—like labor or reconversion—selecting as Washington stuff worthy of comment only such internationally-tinged matters as the Pearl Harbor probe and Gen. Patrick Hurley's blow-off. The tightness of his old five-minute capsule, which he had mastered, was not apparent this time. But the matters he did handle were of utmost importance. And through a bit of understatement here, and neat labeling there (for instance, calling Hurley an "unconventional diplomat," or cracking blandly about the fact that Congressional investigations draw more juicy headlines than necessary legislation), Davis set himself down from the very beginning of his road back as a solid, yet neighborly commentator who shall be worth the attention he will undoubtedly receive.

Jack Halloran as announcer, indulged in no pyrotechnics in presenting Davis and in leading him out with a plug for the new-old gabber's Tues.-Wed. night stints to come on the same web. The whole thing shaped up into a hypo for the gab-trade, and should bring a healthy payoff. *Cars.*

"LET'S HAVE FUN"
With Jimmie Costello
Writer-Director: Mary Anne Howard
15 Mins.; Mon. thru Fri., 11:45 a.m.
GOLDBLATT BROS.
WGN, Chicago
(Salem N. Baskin)

"Let's Have Fun—It's Luncheon at Goldblatt's," is the full title of this new five-a-week audience participation show, written and produced under direction of Radio Division of Goldblatt Bros., and broadcast from the Terrace Room of their Loop department store. If show caught is an example of what to expect from the company's radio department they had better leave production of future shows to those who know-how.

Whoever is responsible for the format has taken what they liked from various established comedy shows. There's a little of "Truth and Consequences," tongue-twisters a la Dr. I. Q., and Jimmie Costello, emcee, even tries to do a Tom Breneman among the diners at Goldblatt's adding up to a dire combination, as none of it was done well.

Somebody should take hold of this opus, but quick, if it is to continue on the air. Commercials are short and are on things for sale in the store. *Morg.*

THE ROBERT MERRILL SHOW
With Orch conducted by H. Leopold Spitalny
Producer: Don Gillis
Announcer: Robert Denton
Sustaining
Sunday, 12:30; 30 Mins.
WEAF-NBC, New York

Robert Merrill is the 28-year-old baritone who last season won the Metropolitan Opera Co. "Auditions of the Air," and soon makes his debut with the Met in "La Traviata." This program is an attempt to build him for bigger things. And on the basis of his voice, he has it.

Merrill's baritone is vibrant, clear and compelling all the way. His repertoire comprises stuff from light opera, musicals (a particularly boff job on "If I Loved You," from "Carousel," when caught) to a finale operatic excerpt.

There's one shortcoming. That's in the need to have Merrill assume more of a spot for himself as a personality. Right now he's doing none of the introductions, or any talking—just singing. It seemingly deflates the program's billing.

H. Leopold Spitalny does a fine job on the orch accomp and also on his own. *Kahn.*

"MR. COLUMBO DISCOVERS AMERICA"
With Joseph Quaranta, Paul Potter, Renato Maiori, Rachellina Minciotti, Estelle Evans, Mildred Clinton, Stanley Fraser, Vincent Cardenia, Bob Healy, Nat Hale, Silvio Minciotti
Writer - Producer - Director: Arnold Hartley
60 Mins.; Mon.: 10-11 p.m. (Nov. 3)
Sustaining
WOV, New York

Arnold Hartley, whose documentary shows over the past six months on the New York indie, WOV, over which he presides as programming director, have had a force and vitality that have won his commendation from the Writers War Board and others, this week (3) presented an hour-long play, "Mr. Columbo Discovers America," which he wrote, produced and directed.

Though different in framework and structure from his documentaries, "Mr. Columbo" found Hartley championing the same causes—understanding and respect for the rights of minorities. But completely aside from the underlying message conveyed, Hartley succeeded in writing a radio play that's at once warm, simple, alive and above all good entertainment. It's honest in its portrayal of what a representative of one minority—an Italian—encounters in a land where he had envisioned hope and freedom.

In writing skill, "Columbo" has much of the wallop of the early Odets of "Awake and Sing," but whereas Odets was primarily concerned with the dramatic characterization and ambitions of a Bronx family, Hartley's "Columbo" is a symbol of the Italian immigrant to America, his trials and gropings over the past 40 years. It is laudable for its attempt to define the hopes and ideals of a people through a real and sympathetic understanding of a frustrated man. Reducing human yearning to the simplest denominator—respect—the play interwove the "facts" of the Italians' contribution to the American pattern, with the attempt of one immigrant to stand straight and bow to no man.

As a radio drama, "Columbo" stands on its own. The dialog is natural and smooth; there is suspense, drama and plot, and a deep understanding of the people and the subject. In terms of radio scripting, it is mature and skillfully written, proving anew that there is ample place in radio for good, original writing. It's a play, certainly, that deserves a wider audience than WOV was able to provide.

Despite the lack of network production accoutrements, and the use of recordings as a substitute for full orchestral musical bridges and background, actually the play benefited by Hartley's gearing of the production to within the station's budget framework. Simplicity was its keynote, and it was kept within those bounds. With the exception of Paul Potter, who did a sock job on the narration, and a couple of others, the actors were recruited from the ranks of Italian performers in New York, and all acquitted themselves in top style. Joseph Quaranta, in his first English-speaking role, was particularly effective in the title role.

Chalk it up as Hartley's most distinguished contribution to radio to date. *Rose.*

AL PEARCE SHOW
With Al Pearce, Arthur and Dorothy Todd, Eddie McKimmey; Bob Latting, announcer
Writers: Jack Hasty, Eddie McKean
Producer: Pearce
Director: Bill Johnson
30 Mins.; Mon-Fri., 3-3:30 p.m.
Sustaining
WJZ-ABC, N. Y.

Al pearce is now being starred in what is described by ABC (Blue) as a comedy-audience participation show, but it doesn't come off as such. The audience participation angle brings on daily two new professionally-bent persons, vocalists or musicians, who are given a chance to do their stuff. Opening stanza (3), Coast-originated, featured an accomplished harpist and a poorly piped singer, both of whom performed after a colorless intro that did little to arouse interest on the part of the listener.

Rest of the show provided a showcase for the dialectalents of Pearce, whose characterizations of Elmer Blurt and Eb of Eb and Zeb team brought forth a few scattered chuckles. The man certainly has the ability, but his material is on the negative side. It's a bad start, but the show may get going once the writers crystalize its intent.

"HODGE-PODGE LODGE"
With Gene Carroll, Chet Zohn, Dorothea Brooks, Dick Roll, Gloria Brown, Tom Haley
Producer - Director - Writer: Harry Ridgely
Music: Lee "Stubby" Gordon
30 Mins., Wed., 7:30 p.m.
SPANG BAKING CO.
WTAM, Cleveland

Off to a slow, drag-out start, "Hodge-Podge Lodge" has brought Gene Carroll, of Gene and Glenn fame, back to the city of his early triumphs. This half-hour show is built around Gene, handyman in a tourist hotel. Naturally, Gene's tactics, frequently on the over-emphasized side, create a somewhat humorous scene in which the supporting

(Continued on page 36)

Transcription Reviews

"SONGS OF PRAISE"
With Charles Hamilton, Seth Bryant, Gail Young, Allan Cooper
Writer: Edna Whittington
Organ: George Broadbent
Producer: Bernard Zisser
15 Mins.; Thrice Weekly
Co-op
80 Stations
(World Broadcasting)

While hymns make up the major portion of "Songs of Praise," smart programming makes the series suitable for slotting almost any day of the week, any time of the day. The Hamilton Quartet, smooth harmonizers consisting of tenors Charles Hamilton and Seth Bryant, baritone Gail Young and bass Allan Cooper, gives the transcriptions all the somber charm that songs like "Somewhere a Voice Is Calling," "Long, Long Ago," "Brahm's Lullaby," "Danny Boy," "I Love You Truly," and such hymns as "Rock of Ages," "Abide With Me," "Now the Day Is Over," "The Lord's Prayer," "Nearer My God To Thee," call for.

It is for well-paced programs as these that listeners will go. Their sentimental and religious overtones are blended effectively with continuity scripts that are intelligently and informatively written. Production is smooth. And sponsors, who are required to play down the plugs because of the serious nature of the program, are given three-and-a-half minutes for commercial spiels. Two are recommended for each 15-minute segment; however, allowance is made for a brief middle reference.

"SMILIN' ED McCONNELL"
With McConnell, Irma Glen
Writer: McConnell
Producer: Art Jacobs
5 Mins.
AMERICAN POULTRY JOURNAL
50 Stations
(E. H. Brown Agency, Chicago)

Anyone who's been laboring under the impression that a dash of American folk music and a hymn or two is strictly for farm listeners is apparently off the beam, because here's a series of 48 shorties that two metropolitan stations — Chicago's NBC flagship, WMAQ, and Minneapolis' WCCO-CBS 50,000-watter—have latched on to for a 16-week ride.

Packaged by E. H. Brown Agency for American Poultry Journal, disks, which feature two songs apiece by Smilin' Ed McConnell, with Irma Glen accompanying on the Hammond, are blanketing the east and midwest now. McConnell plugs the mag ("If you've got a poultry problem, write to APJ's Problem Corner and get a personal reply from the editor—and send in a subscription, too—only 50 cents for two years!"), and sings.

Cornfed delivery of a song like "Come Along, My Mandy" and hymn, "When Cares of Life Distress You," on one platter, cues the general format, but the star of NBC's live "Buster Brown" airer knows how to put over the old "neighborly feeling. And he's no slouch at plugging the Journal, it might be added.

Miss Glen's accomps are neat and unobtrusive. *Mike.*

"FACT AND FANCY"
With John Harrington
Writer: Frank Barton
Producer: B. L. Martin
15 Mins.
Co-op
20 Stations
(B. L. Martin Production, Chicago)

Enough spadework has gone into the 78 "Fact and Fancy" disks turned out so far to make the majority of them diverting quarter-hour earbenders. Actual sales, plus prospects, have been so good, in fact, that Martin Productions are making another set of 38, and as long as there are newspaper and magazine stories to give scripter Frank Barton ideas, the show should go on.

John Harrington, WBBM-CBS spieler, projects the interesting facts and fictions rounded up and expertly spliced by Barton to fit 16-inch pancakes. As on his newscasts, the Harrington tone is cool, authoritative, never overly-dramatic.

There are two stories to a program. Some of them would probably be improved if dramatized with casts; with less adept elocutioners than Harrington, in fact, this would be an absolute necessity.

Show caught included a roundup of how inventors of autos, typewriters, weaving machines, tractors, radio, printing, and such were castigated originally by labor for "taking the bread out of the workingman's mouth." Propaganda was spread around re the early plow, for instance, that it would poison the ground and crops; printing would throw craftsmen out of work; and so on. But still the machine age won out and everything came out all right in the end (it says here).

Second half of the platter, dealing with the currently widespread stolen-dog racket, is in an altogether different vein. Story of how thieves disguise household pets by such ruses as dipping them in henna and iodine, and of how the racket can be broken up by making pet shop owners furnish complete records of their sales to local police stations daily, is well worked out and well told. Harrington is a good story-teller. *Mike.*

"FIESTA GRANDE"
With Trio Siboney, Los Pan Americanos, Don Arres, Los Rancheros, Emil Coleman, Carlos Molina, Frank Marti, Rosita Rios, Johnny Rodriguez, Ethel Smith, Noro Morales, Celsa Vega Quintet, Luis Betancourt, Wilmoth Houdini, Los Panchos
Writer: L. P. Burnside
Producer: Bernard Zisser
15 Mins.; Thrice Weekly
Co-op
10 Stations
(World Broadcasting)

Keeping within the spicy range of sambas to congas, including rumbas, boleros, guarachas and novelty numbers, World Broadcasting's "Fiesta Grande" series should be the answer to local merchandisers who want a lively setting for their ad spiels. Selections comprise such numbers as "El Barberito," "Besame Mucho," "Cada Noche Un Amor," "Bogota," "Brazil," etc.

On the talent side are Emil Coleman, Carlos Molina, Los Pan Americanos, Johnny Rodriguez, Luis Betancourt, Ethel Smith, Wilmoth Houdini, all projecting their music in the typical Latin flavor. However, to avoid making the show too Latinish, continuity refrains from throwing around any Spanish phrases, instead has all spiels in English. Sometimes scripts have a tendency to get too coy or have its humor sound labored, but it's always in good taste. Incidentally, World Broadcasting doesn't provide the announcer for the shows; local stations are given the opportunity to use own spielers to give shows local personality.

Production and selections are well paced throughout.

Follow-up Comment

Seven Up freshened up its Mutual "Fresh Up" show considerably last Wed. night (28), when Bert Lahr took over the heavy work on the stanza. Whether Lahr, or the scripters, or both can keep the hypo going long enough to convince the bankroller that the headache is worth while, is another matter.

Lahr was appropriately funny and droll in his part, and the old cast worked with him smoothly, the combination resulting in a well-paced half hour of comedy that didn't exactly roll the customers on the floor but probably kept them listening with sufficient amusement.

Lahr was presented as a temporary fill-in for Bert Wheeler. If his five-week stint seems like the payoff, there's no reason why the beverage bottlers should do any further worrying. Fact is that Wheeler is out of the show. And whether Lahr stays on, as well as whether he'll keep the same format if he does make the grade—that's to be decided by the end of the month.

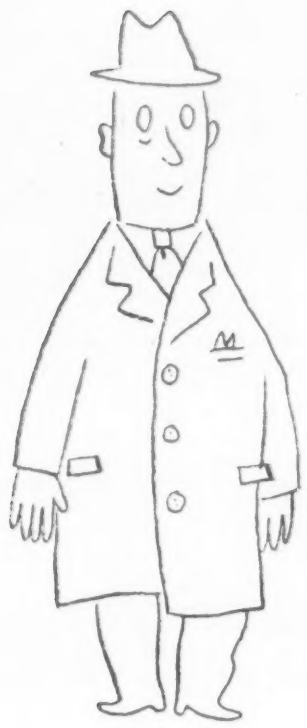
Drew Pearson, dropped by Serutan, took nature's path forward, into a higher-dough bracket for Lee hats, but otherwise remained the same he's been right along when he preemed for his new sponsor last Sunday (2). There were the same revelations from 'way down deep inside sources, and the same predictions. On the whole, the news was balanced, the predictions far from atomic (who'll remember in Nov., 1948, that Pearson predicted a Republican victory? Who but the gabber himself, and Tiny Ruffner, his announcer?). But the general content was listenable, and the more expensive Pearson was not selling his soul for a bowler. He seemed as independent, as cocksure and on the whole—as liberal as ever.

The Lunts have given the Theatre Guild air shows the lift they needed. Sunday's (2) production of Maxwell Anderson's historical drama, "Elizabeth the Queen," was a striking illustration. It was one of the series' better shows—dramatic, poetic, lively and fascinating. Part was Anderson's play; a larger part was the Lunts' witchery. Decidedly in their element, they romped through one of their favorite plays, doing it for all it was worth, loving and bickering, and weaving their old spell. Miss Fontanne's silken yet imperious voice; Lunt's persuasive yet tempestuous tone, wrought familiar, unique magic. What a team they are!

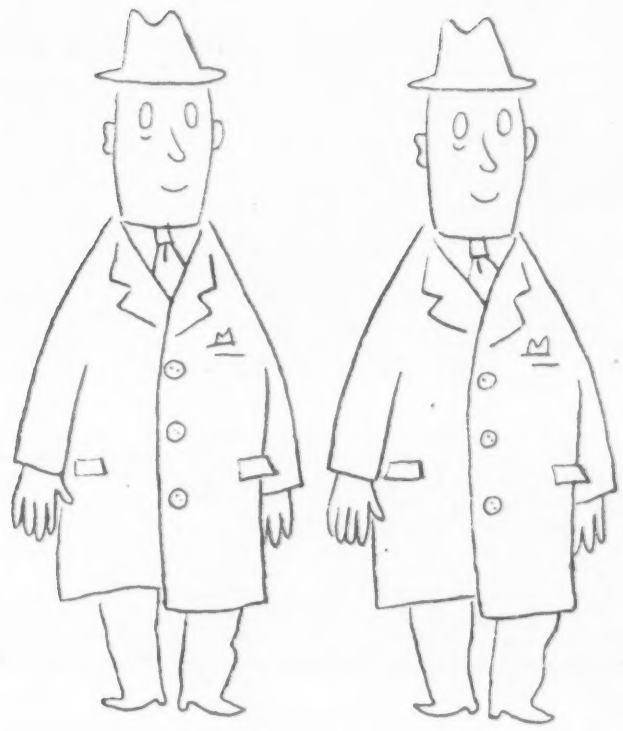
Sidney Walton's "Commentators Round Table" on the N. Y. indie WHN continues to be a well-handled half-hour of discussion of important

(Continued on page 36)

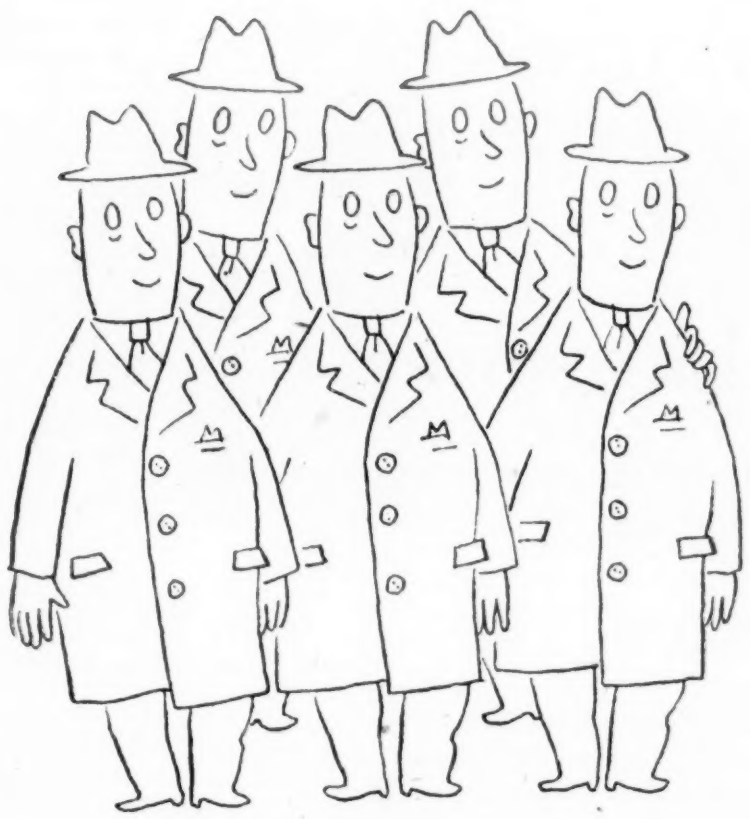
more on the same subject



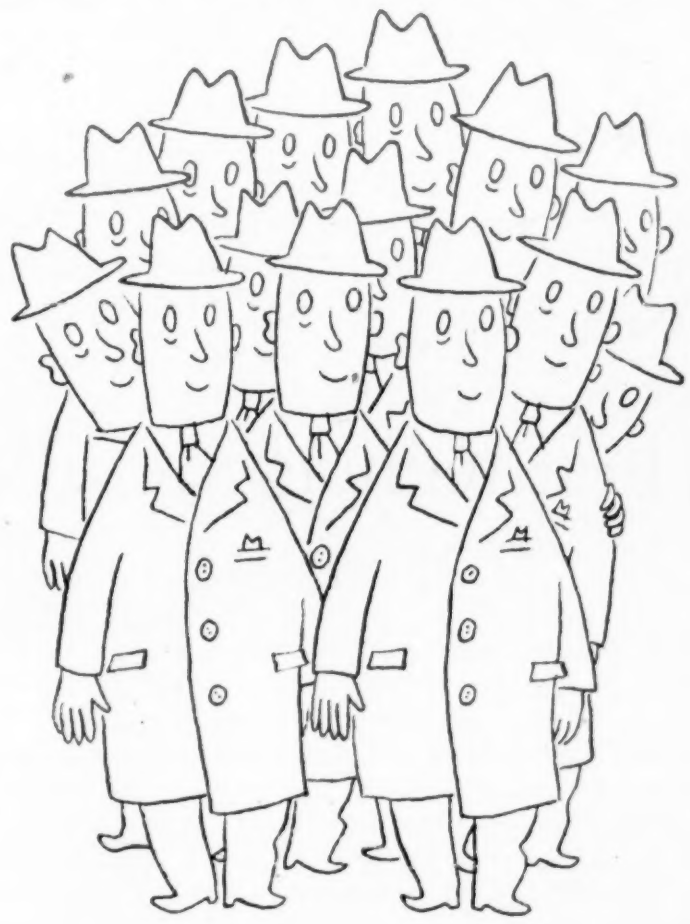
More people live in those portions of the 7 great states covered by WOR (18.399.713), than live in the combined cities of Chicago, Los Angeles, Detroit, Pittsburgh, San Francisco, and St. Louis.



More money — 26 billion dollars — was spent in 1944 by more people in WOR's territory than the combined goals set for the 7th and 8th War Loan Drives by the United States Treasury Department.



More homes in the WOR area have radios than America's largest selling national magazine has readers. Our digit deliverer, Miss Ochs, will remind you that we're talking about 4,704,675 homes.



More stories of how WOR has successfully sold goods rest in WOR's files than in the files of any other one station in the United States. The number, we keep repeating, is exactly one hundred and six.

wor

—that power-full station
at 1440 Broadway, in New York

MUTUAL

Supreme Court, 5-2, Upsets FCC On New 'Conflicting' Applications

Washington, Dec. 4.

The Supreme Court in a five-to-two decision yesterday (3) upset a FCC procedure in the handling of two Michigan applications for a radio channel, and placed in jeopardy the channel obtained by one of them—John Fetzer—who was awarded the 1230-kc. band in Grand Rapids in June, 1944.

The high court ruled that FCC could not, as it did in this case, grant one of two conflicting applications for a radio frequency without a joint hearing on both requests. A new hearing will be held, it is undestood.

In a majority opinion, Justice William O. Douglas upheld the stand of the Ashbacker Radio Corp., "aggrieved" party in the case, and declared the FCC must hear all applications together, when mutually exclusive and "bona fide" requests are made for a radio license.

The FCC granted the request of Fetzer and then set down for hearing a competing request of the Ashbacker Co. Although Ashbacker took the position that a hearing after the Fetzer grant was "academic" and "meaningless," the FCC argued it had authority to modify Fetzer's license after a hearing on the Ashbacker request.

The court majority held, however, that the commission was placing Ashbacker in the "same position as a newcomer who seeks to displace an established broadcaster" under this procedure. Under the Communications Act, the court ruled, Fetzer's license could only be revoked if he failed to operate in the public interest.

In a dissent filed by Justice Wiley Rutledge and himself, Justice Felix Frankfurter argued that the law did not require the FCC to hold hearings on all conflicting applications at the same time, but empowered the commission to grant licenses "in the public interest." The facts, according to Frankfurter, convinced the commission that a grant to Fetzer was in the public interest, while an okay of the Ashbacker application would have resulted in objectionable interference to an existing radio station (WHBY, Appleby, Wis.).

An argument in the government brief (before the court Nov. 19) declared reversal of present FCC procedure on handling conflicting applications would open the way for a "flood of strike" or fake, applications from existing broacasters to discourage competition from newcomers. A FCC hearing on all such conflicting applications, it was pointed out, could "retard development of FM and television." The court, however, emphasized that it would require FCC hearing, before a grant, only on "bona fide" applications for radio licenses. Justices Black and Jackson did not participate in the court decision.

The Gentlemen Regret

George Hicks and Jack Costello were nice and polite about it, but each regretfully declined to withdraw for the other guy in the tight election race for a seat on the New York board of AFRA. The general elections, completed last week, resulted in each of them getting exactly 645 votes.

AFRA is holding a run-off election this week for this one spot.

CBS OFFERS DIGEST SHOW TO HALLMARK

CBS sales dept. has been huddling with execs of Hall Bros., makers of Hallmark greeting cards and sponsors of the late Sunday afternoon Charlotte Greenwood show on ABC (Blue), on the possibility of the outfit re-spotting the "Radio Reader's Digest" program, which was dropped recently by Campbell's Soups.

CBS would like to spot the show under bankroller auspices in the Sunday afternoon 2-2:30 segment being vacated by Prince Matchabelli. No decision from Hall Bros. as yet.

Inside Stuff—Radio

Quiz Kids sent their record of war bonds sold through all drives past the $120,000,000 mark Sunday (2) when they staged their show with a quartet of senators in the large ballroom of the Mayflower hotel in Washington. The youngsters received an American Legion award for "Distinguished War Service" for their bond stints.

Performance was along the lines of one staged last spring with another quartet of senators and played to a jam-packed house which laid down $200 a head for the Roosevelt Memorial bonds which were the tickets for admission. Show resulted in the Joe Kelly team coming off better than even against Senators Murdock, Stanfel, Taylor and Ball. Senator Glen Taylor, the one-time radio singer, also offered a cowboy song, accompanied by his guitar.

Senator Kenneth McKellar, president pro tem of the senate, acted as judge, and the Capitol Hill delegation was also the subject of considerable prompting from a number of legislators who occupied front seats for the performance. After the show, ABC (Blue) tossed a supper and reception for the Quiz Kids and a selected group of prominent guests.

When Morris S. Novik, director of WNYC, New York's municipal station, steps out of that role the end of this year, he'll be kudoed by the trade for his supervision of the country's leading non-commercial station and for his co-operation with indies in this area on public service ventures. However, interesting to observe is his operational policy which provided a training ground for many web and station execs and artists. They all started on WNYC: Tony Marvin, CBS announcer on Johns-Manville shows; Jack Goodman, asst. manager of KALL, Salt Lake City; Charlotte Manson, a leading web actress; Ted Cott, WNEW, N. Y., program director and emcee on MBS' "So You Think You Know Music"; Palmer Thompson, "March of Time" staffer and contributor to "Molle Mystery" and Kate Smith shows, Russ Jons, CBS shortwave exec; Dan Ehrenriech, WOR, N. Y. producer-director; Melvin Elliott, WOR newscaster; Joe Hasel, WJZ sportscaster; Dick Pack, publicity director of WOR before joining AAF; Mitchell Grayson, ABC (Blue) staff director, producer of WMCA's (N.Y.) "New World A-Comin'," and John McCulty, now known as Dennis Day.

Some 3,000 execs of ad agencies and potential radio bankrollers blinked hard last week when they got what appeared like a long strip of railroad tickets to a lot of places from New Haven to Camden (N.J.). But it was all a promotion stunt dreamed by WOR's ad-promotion chief, Joe Creamer.

When teen-agers talk things over

...WTOP listeners get some startling surprises

Every Saturday morning eleven Washington high school girls gather around a WTOP microphone and talk frankly about their lives and loves. It makes interesting listening, to say the least. For each is a bright-eyed, brisk-stepping member of the most impressionable age-group in America today—the teen-agers.

No subject is safe from their youthful candor. They argue as seriously about the problem of "bringing up parents" as they do about the advantages of "going steady". They ask questions like "Do girls prefer the cave-man type?" "What about blind dates?"—and answer them, provocatively! There are no dull moments for the lone males they regularly invite to defend the man's point of view—or for their audience of radio listeners. But both have been known to squirm at times.

That's WTOP's *Junior Board* (9:45-10:00 A.M., Saturdays)—a program so typical of America's teen-agers that the "March of Time" made it part of a recent nationwide release, "Teen-Age Girls". It follows another WTOP young people's program called *Saturday Juke Box** (9:15-9:45 A.M.) which has received these jive-schoolers' highest compliment. "Groovy" is how they describe it.

And "in the groove" is a good way, indeed, to describe WTOP's teen-age programming. It's the kind that makes Washington's 65,676 boys and girls in their teens† tune to WTOP first... and puts WTOP first on the media list for reaching this fast-growing Washington market.

**This one is available!*

†*Ages 13-19 in D.C. Bureau of Census, 1940.*

WTOP
WASHINGTON'S
50,000 Watt Station
COLUMBIA OWNED
CBS

REPRESENTED BY RADIO SALES, THE *SPOT* BROADCASTING DIVISION OF CBS

Lyon Baits CBS On Script Item

New York.

Editor, VARIETY:

In your issue of Nov. 14 you carried an item about the CBS Workshop coming back on the air, noting that there was some dissatisfaction expressed by Radio Writers' Guild members on CBS' ideas as to what constitutes adequate payment for a Workshop script. Because the item included a relatively complete statement on the CBS position, it occurred to me that perhaps you would like to get a relatively complete statement of the Guild's position as well.

I had two long conversations on the telephone with Doug Coulter a day or so prior to his recent promotion. In the second of these conversations he informed me that CBS was adamant in refusing to offer more than $100 for a Workshop script. The purpose of each conversation was to request me as an official of the Guild to circularize the information about the Workshop coming back on the air to the Guild's membership nationally.

Now it must be recognized, first of all, that the Guild's membership certainly welcomes the reappearance of the Workshop on the air. There are entirely too few programs currently being broadcast in which the writer can write a script which has as its only requirement that it be good radio. It will certainly be no news to anybody that by far the greatest proportion of current programming requires adherence by the writer to rigid formulae of one sort or another. Any relief from the formula writing, therefore, is to be heartily welcomed.

But the Guild can't by any means agree with the CBS position that $100 is adequate compensation for a Workshop script. CBS spokesmen have said that they are not interested in the "established writer" but that they are interested in helping young unknown writers to break into the industry and, that for these writers, the prestige of having their work broadcast on the Workshop should be ample. The $100 simply becomes icing on their cake. One wonders whether CBS will approach the question of music composition, music performance, acting and direction with the same unprofessional attitude. There are plenty of youngsters who are just taking up the violin; perhaps CBS would like to undertake to offer them the right to play in the CBS orchestra on their Workshop program for less than the Federation of Musicians' scale plus whatever prestige may accrue. CBS helped to bring the talent of Bernard Herman to a large audience; do they propose to have the music on the CBS Workshop written by

(Continued on page 32)

Bouquets for "BRIDE and GROOM"

from Variety

"BRIDE AND GROOM"
With John Nelson, emcee; Jack MacElroy, announcer
Producer: Jack Masterson
30 Mins.; Mon.-Fri., 4:15 p.m.
Sustaining
WJZ-ABC, N. Y.

This is the latest of big daytime audience participations, and it's a honey. It started slowly when it preemed this week (26), but it showed every sign of a show that will build, and fast.

Idea is simple enough: Bring an engaged couple to the mike, let them get hitched right then, and shower them with out-of-this-world gifts. By way of warming up, emcee John Nelson put on also several couples who've known the marriage racket for terms ranging from three years to 59. There was a bit of nervousness on the opening—and it wasn't all confined to the guests. But the gifts bestowed on anyone and everyone concerned, from the aged pair's Gruen watches to the stuff stacked on the young betrothed chosen for the day's ceremonies, were enough to make any listener's mouth water. And since that's one of the purposes of this type of participationer—letting the listener gorge with riches by proxy—the larger the largesse, the higher the Hooperating. And when the rating comes, can a bankroller be far behind?

Cars.

from The Hollywood Reporter

BRIDE AND GROOM

Adrian Samish, program director for ABC; producers, John Nelson for John Masterson, who got the package idea together; Larry Robertson, for the network and writer John Reddy, together with John Nelson, the emcee, and Jack McElroy, the announcer, can take a bow for a great show.

Bride and Groom's format is not exactly new, gimmicks and payoffs are almost as old as radio is itself, but here is one program that could easily out-shine and out-distance all of the rest of the current ones on the air—including "Queen For A Day," if it can keep the pace it set yesterday.

Romance is still the best format with which to win listeners, and this sustainer grabs its romance right at the altar. Everyone loves to go to a wedding. This package brings the wedding right into the home. First couple took off by private plane for New York and a ten-day all-expense honeymoon which the net, or advertisers, will pay for. Paul Mantz, will fly the newlyweds to their honeymoon spot, with advertisers throwing in household goods, silver and linens.

Bride and Groom is being offered to sponsors on a Monday-through-Friday basis. The airer is carried by 76 stations with the origin point in Hollywood. The live broadcast goes to the East at 1:15 p.m. and is transcribed for the West Coast at 3:30 p.m. The half-hourer is not going to be a sustaining show for long.

Who will be the smart advertiser to snap up this new daytime hit?

American Broadcasting Company

Long-Range Video Passes Mark In NBC's Coaxial Football Transmish

By BOB STAHL

Probably the largest audience ever to witness a single television program was introduced to the wonders of long-range video transmission Saturday (1) when WNBT (NBC, N. Y.) accorded the Army-Navy football game the most comprehensive and elaborate coverage yet given a video field pickup. Utilizing the Bell System's coaxial cable, the game was transmitted from Philadelphia's Municipal Stadium to New York, and carried through NBC's facilities on a three-station television network that also included Station WPTZ in Philadelphia and WRGB in Schenectady.

Excepting two or three times, when the screen went blank due to still-unexplained technical difficulties, viewers saw the entire game from a 50-yard line seat in the warm comfort of their own homes, from the time President Truman entered the stand's until the final whistle. RCA's supersensitive image orthicon tube, coupled with a special 40-inch lens mounted on one of the other two cameras, provided closeups of most of the game's best action that were far better than those obtained by 102,000 shivering fans in Philly.

Show had its minor faults, of course, but more than amply demonstrated the opportunities to be provided by television when the still-infant industry emerges from its swaddling clothes and the technical kinks are ironed out. Chief fault, insofar as the viewers were concerned, was the manner in which the camera remained glued to one scene after the announcer had already switched the audience's audio attention to something else, as, for example, when the announcer was describing the antics of a dog on the field and the camera was still riveted to the midshipmen's pregame drill. Fault, according to NBC engineers, lay in the unwieldiness of the over-sized lens, which made the camera too heavy to be swung fast enough on its axis.

Blurred images on some of the closeups, which were also traceable to the large-sized lens, provided another drawback, and the razzle-dazzle of football's T-formation also proved a stumbling block, with the camera unable to follow the ball in many instances. Designed to fool the opposing team, however, the intricacies of the game were not the fault of the cameramen and will naturally not be present in other shows.

Sponsored by the Curtis Publishing Co., the show was a preview of long-distance television service to be available on a regular basis from Washington to New York in January. Transmission was made possible through the coaxial cable, which functions by channeling a radio beam and amplifying it at regular intervals of about five miles.

Farm Programs Through the Air With the Greatest of Ease!

KLZ has long recognized its obligation to provide its farm and ranch listeners with the many practical and unique services of which radio is capable. During the past decade KLZ has gradually expanded its service to farmers until in the very near future announcement will be made of a full-time farm service department devoted exclusively to the advancement of farming as a business and a way of life in the Denver region.

KLZ

DENVER

5000 WATTS ON 560 Kc

REPRESENTED BY THE KATZ AGENCY

CBS

B&K Video to Televise Chi Coliseum Sports

Chicago, Dec. 4.

First step in its postwar program expansion plans were taken by WBKB last week when contracts were signed with the management of the Coliseum for exclusive tele coverage of all events taking place there in the next five years. These will include all sporting events.

One of the first major events to be telecast will be the "Products of Tomorrow Exposition" opening April 27, an American counterpart of the famed Leipzig Fair. WBKB will be ready to make on-the-spot pickups from the Coliseum shortly after the first of the year, said William C. Eddy, director of the Balaban & Katz video outlet.

NBC's D.C. Video Building Permit Loses Priority

Washington, Dec. 4.

Possibility that NBC, the leader in the low-frequency video field, may be shut out of the important Washington market, loomed last week. FCC refused to reinstate a NBC video construction permit authorized back in Dec., 1941, and ordered the web to be considered along with eight other applicants for the four available D.C. channels. Web owns WRC here.

Commission Friday (30) ordered a consolidated hearing for the Washington applicants in its first step to get more tele stations on the air since it released its new rules for video operation early last week. Hearing date, not announced, is about two months off.

Interesting angle is that WOL, the Cowles-owned Mutual outlet here, and WTOP, CBS-owned, are not among the nine applicants. They are waiting for ultra-high to come along in the next year or so. There have also been rumors in the trade that CBS might tie up with WOL as its Washington video outlet. This would be odd because the Cowles Bros. dropped CBS affiliation for some of their standard broadcast properties, and lined up with ABC (Blue) instead.

NBC, which will have to scramble for an outlet, has already gone ahead on plans to erect a television tower here. It is in the same boat as Bamberger Broadcasting, whose original construction permit has also lapsed, although that company is going ahead with plans for a television broadcast tower.

The nine applicants, in addition to CBS and Bamberger are: Marcus Loew Booking Agency; DuMont Laboratories, in which Paramount Pix has a 37% holding; the Evening Star, operator of WMAL, ABC outlet here; Washington Times-Herald, published by Eleanor Patterson of the Patterson-McCormack clan; Scripps-Howard Radio, Inc., which owns the Washington Daily News; Capital Broadcasting Co. (WWDC); and Philco Television and Radio Corp.

The situation creates the possibility that all four major network outlets here might be frozen out, and that the webs would have to scramble for new D. C. affiliates to handle their low-frequency video programs as soon as network shows are set.

DuMont Set to Splurge In Tele With Added Finances

With assets as of Oct. 7 last of $2,416,000, and cash of $2,188,000, including $1,453,000 in cash obtained on financing during the final quarter of last year, DuMont is prepared to invest heavily in the development of television and to take advantage of this field's potentialities.

According to Paul Raibourn, statistical executive at Paramount and in charge of Par's television activities, who also holds post of treasurer at DuMont, the FCC allocation of television channels to major cities does much to clarify broadcasters' and manufacturers' conceptions of the industry's future. He adds that "it gives justification to their investment of even more job-producing capital in television experimentation and production than would formerly have been sound business."

Television Review

'AMAZING ADVENTURE OF TUMBLIN' TIM"
With Joe Kelly, Robert Ellis, Phil Kinsman, Tex Morrisey
Writers: Fran Harris, Mary Buchanan
Producer: Fran Harris
Cameras: Rachel Stewart, Esther Rajewski
26 Mins.; Wed. (28), 3 p.m.
ACROBAT SHOE CO.
WBKB, Chicago

(Ruthrauff & Ryan)

Simple, though effective, this is a step in the right direction toward the production of better video shows for children. Based on characters from "Tumblin' Tim Joins the Circus" by Carlyle Emery, a book distributed free to buyers of Acrobat shoes for children, the show opens with Timothy Taylor's mother (Betty Babcock) reading from the book as he (Robert Ellis) is ready for bed. In a dream sequence that follows, Joe Kelly, as Pudgy Nose the clown, whisks him away on a star to the "Land of In Between" where Tim is introduced to an animated "shoe tree" (Phil Kinsman) whose baritoning of special lyrics to "Trees" brings in the commercials in an easy manner, and to the antics of Hank, the Mule (Tex Morrisey) and the cavorting of the animals, Floppy Ears, the elephant, and Peter Monk, the monkey, as marionetted by Bea Carrigan. Tim is found waking up as his mother calls him the next morning, but not before the animated tree is visioned by the youngster for a repeat of the commercial lyrics.

Considering the limitations of the WBKB studio and its equipment, Producer Fran Harris (Ruthrauff & Ryan) and director Beulah Zachary deserve bows for a well-done job. While manipulation of the marionettes and other minor details were not as smooth as they could be, the stint was definitely a quality effort. Camerawork and other technicalities maintained a good level, with Mary Buchanan and Fran Harris' script displaying much thought. While the Acrobat Shoe Co., division of the General Shoe Corp., paid the bills, the dealer, Marshall Field & Co., sponsored the show here on a local merchandising angle. *Morg.*

Lyon Baits CBS

Continued from page 30

youngsters who are seeking prestige?

Without presuming to do any thinking for the program executives of CBS, I think it is fair to state that what CBS is anxious to get is thirteen good scripts. All the talk about "established writers" versus youngsters breaking into the field is beside the point. CBS wants to find new talent and it is a very proper and desirable position to take. It should be no news to them that they can find new talent among established writers as well as among youngsters by the simple process of riding this half hour of radio of the usual restricting formulae. And certainly, for a good half hour script, whether it comes from an established writer or a beginner, the compensation should be at a level commensurate with CBS' own position in the industry.

CBS will find it difficult to convince Guild members that it is finding it difficult to meet its bills at the end of the month. CBS will find it difficult to convince Guild members that it is impossible to pay $200 for this sustaining show, when $200 has been the accepted price on its other sustaining half-hour programs. CBS, I predict, will find it extremely difficult to get thirteen first rate radio scripts for the Workshop if they continue to insist that they will not pay more than $100 for each.

Peter Lyon,
Vice-President, Eastern Region,
Radio Writers' Guild.

Protest Lodged With Kesten

CBS's payment of $100 for scripts for the network's Workshop series has been protested by Radio Writers Guild in a letter to Paul Kesten, CBS exec.

Communication, signed by Margaret Kalisch, executive secretary of the Guild, reads: "I have been instructed by our Council to inform you that the Radio Writers Guild deplores the report that CBS payment for scripts purchased for the new series of Columbia Workshop is only $100. The Guild recommended fee for a 30-minute transcontinental script at not less than $250 (on a freelance basis. Columbia Workshop is a prestige program for the network. It should deserve to attract and stimulate the best radio writing talent. This cannot be done with a script fee far below the going rate for TC dramatic scripts. We would be happy to be advised by you that the fee has been revised upward."

S. Cal. Erupting In Tele & FM Bids

Washington, Dec. 4.

Seven applications involving the transfer of two standard broadcast stations and construction of new standard FM and television outlets in Southern California were announced yesterday (3) by FCC.

Dorothy Thackrey, publisher of the New York Post and operator of stations WLIB (N.Y.C.) and KYA, San Francisco, has filed application to buy KMTR, Los Angeles. Mrs. Thackrey will pay $375 a share for 748 controlling shares in the KMTR Radio Corporation, with further adjustment on sale price after station's assets are appraised.

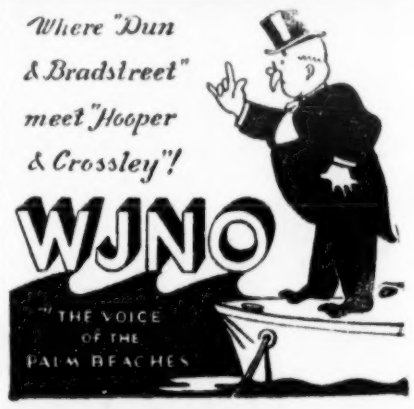
Transfer of WROY, Sacramento, from the Royal Miller Radio Co. to Hattie Harm, president and sole stockholder in KARM, Fresno, for $150,000 was also announced.

The Orange County Broadcasting Company, headed by David H. Cannon, has applied for a new standard outlet, using 830 KC, five KW power, in Santa Ana.

In the FM field, the Los Angeles Broadcasting Company has applied for a station in L. A. E. L. Cord, 100 percent owner of KFAC, is president of the FM Company. Requests for FM stations in Los Angeles also were filed by the late Amy Semple McPherson's Echo Park Evangelistic Association and by Radio Broadcasters, Inc., whose president, Frank Dougherty, is a Hollywood attorney and former owner of KMTR and KPLA. The Central California Broadcasters, Inc., licensee of KRE, have applied for a new FM in Berkeley.

Dallas.—Keith Baidwin has been named new national sales manager for WFAA-WBAP and KGKO. He comes here from WGAR, Cleveland.

WDRC
HARTFORD 4 CONNECTICUT
WDRC—FM
Biggest Show In Town!
7 to 9 a.m.
CBS
Write Wm. Malo, WDRC, for Complete Details

Where "Dun & Bradstreet" meet "Hooper & Crossley"!

WJNO
"THE VOICE OF THE PALM BEACHES"

Singin' Sam
Management
LAWRENCE GOLDEN
745 Fifth Avenue • New York 22, N. Y.

A Voice In Your Future
JOHN TILLMAN
CBS Announcer
Serving in the Army

Another KRNT Personality

Now! The original M.J.B. EXCLUSIVELY ON KRNT

Gene Emerald, emcee of "The Gene Emerald Show", the weekday afternoon hour and a quarter of 'hummable' music and warm personality that Iowans like. A friendly, down-to-earth program that's a real Hooper-dooper.

Jon Hackett, with his top-flight sports-casting, is recognized as a sports authority and accepted as a leader in the community. Hackett is another example of KRNT personality programming.

Betty Wells, conductor of Women's Club of the Air, and magnificent reader of best sellers. Her daily, highly-Hooper-rated programs attest the air performance and listener preference for this brilliant personality.

Your Neighbor Lady, broadcasting from her home a half-hour each weekday, is one of the nation's outstanding saleswomen. Friendly, much-loved, she's proved to advertisers that profitable sales are found in people's minds and hearts.

Stanley Dixon, Formerly heard on the Mutual Network. His two daily newscasts, plus one on the Mid-states Group, are factual, friendly and have Famous Hoopers. Authoritative public speaker — much in demand.

Glen Law. Seven years with the right sponsors. Each night at 6:00 and 10:00, his tag line "That's the news according to Law", is as well-known as the Iowa Corn Song. Earns respect as a community leader—and everyone respects his ratings.

Russ Van Dyke. Two morning newscasts daily, given in forceful, concise style, help keep Iowans up to the minute and help keep KRNT's over-all ratings in the lead.

This announcement should cause more than a ripple among experienced buyers of radio time. They will remember that "M.J.B." skyrocketed to 32% of the St. Louis listening audience . . . topping all eight St. Louis stations.

Back from 3 years with Uncle Sam's army "M.J.B." is now weaving an audience-winning program pattern for KRNT, 6:00 to 8:30 a.m. every weekday morning.

Of course "M.J.B." hit the airwaves in Iowa with a salvo of publicity. KRNT believes in that sort of program promotion . . . the kind that built a six point rating in 13 weeks for the Gene Emerald Show . . . that helped establish 45.2% of the morning and 30.3% of the afternoon audience for KRNT. The kind that promoted 44% of the Sunday afternoon and 40.9% of the Sunday daytime audience . . . that jumped the ABC nighttime audience in Des Moines more than 7%.

Yes, "M.J.B." is making Iowa radio history on KRNT . . with a program that early-morning Iowa listeners want to hear.

ASK YOUR KATZ MAN ABOUT "M.J.B." . . and KRNT.

THE COWLES STATION FOR DES MOINES

KRNT

REPRESENTED BY KATZ AGENCY

Webs' Top Show Costs Too Rich For Average Blood, Sez Hub Agcy.

Boston.

Editor, VARIETY:

I was very much interested in your article last week, concerning the high costs of top air shows. It is a timely article and one that we here at the H. B. Humphrey agency believe indicates a radio fault which, if not checked will lead ultimately to a setback for broadcasting.

I do not think, however, this condition is entirely the fault of agencies in general. You and I know there are several big corporation heads who have contributed heavily to the merry-go-round by insisting on buying the best-known talent no matter what the price, and the result has been an auction, with the talent the winners.

Two of the larger networks haven't helped either; good time is reserved for the most ballyhooed talent only, with the result that they are always trying to steal each other's shows—instead of doing what they should be doing: broadening base of network use by encouraging new advertisers

How many agencies do you know, other than the top few, that are competent to jockey with the networks in obtaining even fringe time? There are several doing a good job; but in all, there's just a handful, and all together they don't represent much financially in the network picture of today.

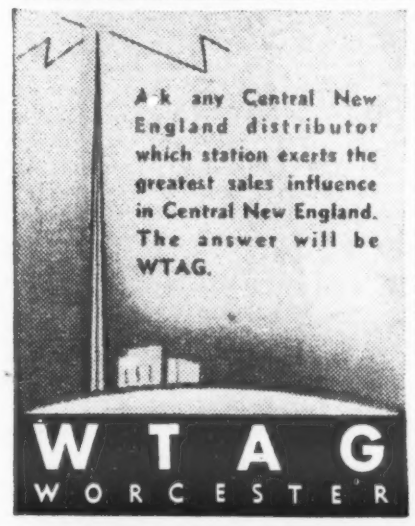
Do the networks send around missionaries who know how to sell the use of radio? They do not! They call up or send a telegram saying they've got Fred Waring for sale. The head of a network proudly announces he has five of the ten top advertisers on his network! Good for him, and I wish him all the luck in the world. But when is someone coming around to show me why and how a medium-sized national advertiser should and could use network radio?

Getting to costs: Why—even in fringe time—must a client of mine be made to feel he has to have a high-rating show? To illustrate, a client of this agency sponsors Cedric Foster, Mutual. Total cost for time and talent, $4,000; latest Hooperating, 4.2. Result: cost of time and talent, less than $1,000 a point. Thus, we have delivered to our client something we feel is more important to him than just a high, wide and expensive Hooper—*low unit-cost advertising.* How many shows can say the same? Sure, there may be a flock of cancellations of low-rated shows, but there shouldn't be if each show had been bought to do a job at a reasonable cost instead of paying a fancy price for a name, and a Hooper which nine times out of ten turns out to be not so high.

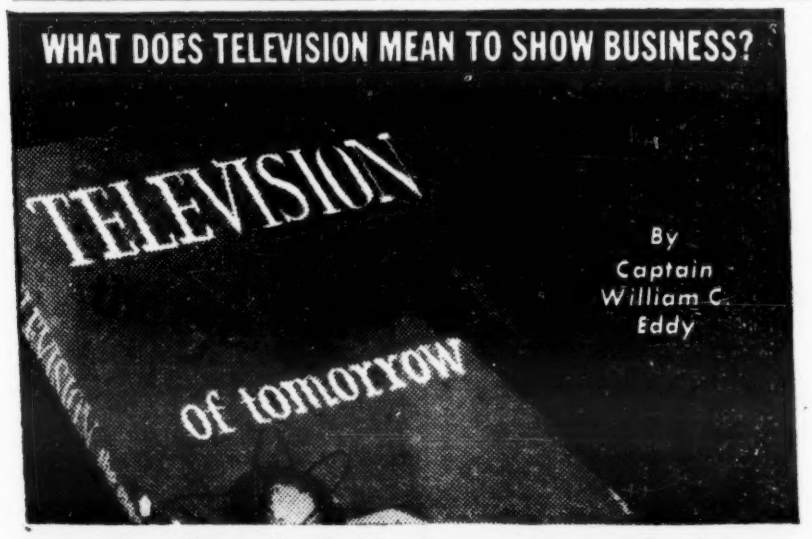
Suppose a much larger advertiser takes his high-priced show and splits its cost into four or five medium-rated moderately-priced shows, each with a different appeal? Would not the advertiser, the networks and the near-great talent all benefit? The advertiser would probably wind up with a more diversified audience and a better point cost; the network with more time sales and, incidentally, develop some new talent—and some youngsters either in age or success would get a chance.

The point I am trying to make is that the largest advertisers and the networks have created this situation themselves. The cure? Let

(Continued on page 37)



WHAT DOES TELEVISION MEAN TO SHOW BUSINESS?



What effect will television have on actors and acting techniques . . .

On directors and their working methods . . .

What are the problems of makeup, lighting, camera work . . .

Of staging and production?

THE answers to these questions, which spell out the future of every man, woman and child in show business are now available for the first time. This trail-blazing book by a pioneer televisor is the first non-technical, definitive and authoritative volume to cover the whole field of television, lifting the curtain on the latest technical developments, and discussing them in clear and simple language. A few of the many subjects covered:

- Acting techniques
- Camera techniques in color-work
- Coverage and on-the-spot reporting
- Lighting and make-up
- Motion picture sources
- Visual effects
- The television commercial

Just published, TELEVISION—The Eyes of Tomorrow gives you the complete story behind the headlines—a *MUST* for everyone in the entertainment industry. Send for your copy now. It's a book you can't afford to miss; practical . . . down-to-earth . . . as exciting as television itself

Complete glossary defines and explains technical terms. 129 line drawings and photographs of studio and production scenes. $3.75

PRENTICE-HALL, INC., Dept. TV1
70 Fifth Ave., New York 11, N. Y.

Send me at once for 5 days' approval, a copy of TELEVISION—The Eyes of Tomorrow. I will remit $3.75 plus 10c postage in five days or return the book without obligation. ☐ Check here if enclosing remittance in which case we pay postage. Full refund within 5 days if book is returned.

Name .....

Address .....

City ..... Zone .... State .....

From the Production Centres

IN NEW YORK CITY . . .

Looks like Kenny Delmar has started something. That Senator Claghorn—Claghorn, that is—double take routine on the Fred Allen show is already beginning to circuit the top comedy shows....Edgar Kobak, Jr., son of the Mutual prexy, out of uniform, is back at NBC in the international dept....Linnea Nelson, chief time buyer at J. Walter Thompson, has a new assistant. She's Mary Sachuk, formerly of WLAW, Lawrence, Mass.....Although its Ford biz is being switched from Chicago to New York, as pointed out in last week's VARIETY, J. Walter Thompson says reports about shuttering its Detroit office 'taint so, and that the Detroit setup is being expanded with a new veepee and some top men.

Davidson Taylor, new CBS director of broadcasts, has been busy the past fortnight holding a series of intra-departmental meetings. These included first a meeting of the supervisors, Paul White, Larry Puck, Roy Langham, James Fassett, Robert J. Landry and Lyman Bryson, followed by a separate meetings of all the staff directors....Taking over Leo Mishkin's desk in the CBS flackery as plugger for some of the net's top shows and stars is Dorothea Dunagan, recently with OWI overseas branch and before that with the Des Moines Register & Tribune.

Maxine Keith scripting Norman Brokenshire's quarter-hour show, "Remember," on Mutual....Ray Kremer has checked out as director of "Grand Central Station" to write, direct and supervise shows for Lambert & Feasley agency. He's taken over agency's quiz shows....Howard Claney, "American Album of Familiar Music" announcer, won second prize in recent Allied Artists show for his painting, "Confusion on a French Road" ....Alan MacAteer and Kay Macdonald new to "David Harum"....Eugenie Chapel added to "Barry Cameron"....Walter Vaughn, Dan Ocko, Mitzi Gould new trio on "Front Page Farrell."

Lester Gottlieb, Young & Rubicam radio publicity head, doing a record column for Photoplay mag starting with January issue....Alice Gershon, who handled preparation work on "Behind the Scenes at CBS," has been attached to the network's program writing division....Robert Allison, program director in CBS' Education dept., and Virginia Gaskell, staff writer on "We the People," were married in New York on Friday (30). They'll honeymoon for two weeks in Bermuda....Danny O'Neil was soloist with the Rochester Symphony Sunday (2), his first venture into the longhair field....Richard Sanville, CBS director, has been put in charge of the radio production course at NYU's Radio Workshop. Sanville has been giving a course in advanced script writing at NYU for the past two years ....Karl Bonowitz, organist on CBS' "Billie Burke Show," replaces Matty Melneck as musical director of the show's ensemble....."The Northerners," local WGN, Chicago, show, will do the 23rd Psalm with musical setting by George Crandall, CBS' director of press information, today (Wed.).

After 10 years as sports radio head of N. W. Ayer, Les Quailey assumed his new post this week as director of Relations Bureau of the Scholastic Sports Institute, with headquarters in New York....New show skedded to bow in over WNYC tomorrow (Thurs.) will be an information springboard for New Yorkers and transients alike who want to know what to do and see over the weekend. It's tabbed "Weekend Around Town," and is groomed by Mike Jablons and Alice Lloyd. It'll have guest celebs.... Alice Reinheart, actress on "Life Can Be Beautiful," and actor Les Tremayne getting married in the Park Avenue Methodist church Dec. 11.

Raymond Edward Johnson, just out of Army, delaying decision on returning to "Inner Sanctum" pending chance for a Broadway legit show.... Mutual switching the Rensie-sponsored "Radio Auction Show" from Monday, 10 p.m., to Wednesday at same hour, with Ralph Slater's hypnotist stanza being yanked from latter spot. It's a question now whether Slater goes to "Auction" time or off the web completely.

WNEW's "Newspaper Game" series getting scrolled by New York Newspaper Guild via a "Page One Award" at tomorrow (Thurs.) night's ball.... Elaine Rost taken ill during "Gangbusters" rehearsal Sat. (1), and bedded over weekend with flu. Doris Grundy filled in....Sportscaster Stan Lomax will start a new session on WOR next Sunday (9), titled "Lomax Celebrity Album." He'll bring to the mike noted sports figures, first being hockey mogul Lester Patrick. Browning, King & Co., haberdashers, is the sponsor.

IN HOLLYWOOD . . .

Murray Bolen back from confabs at the Compton home office with a vice presidency. He joined the agency year ago last June as Coast radio director....Hank Garson now solo scripting the Kay Kyser show....Freeman Keyes, top kick of the Russel Seeds agency, engaged John Guedel Radio Productions to look after the Red Skelton and Carmen Cavallaro programs, marking first time in Hollywood an organization was given production supervision over an agency's shows....By expert manipulation and with the aid of a shoehorn, NBC's program director, Lew Frost, managed to squeeze in all the net's Tuesday shows, which roll along the skein end on end. Bottleneck threatened when Red Skelton resumed for Raleighs and Bob Hope came into the studio for the first time since war's outbreak....Arch Oboler forgetting about radio and taking month's siesta in Mexico between picture chores at Metro....Alan Young coming out after first of the year for a picture at 20th-Fox. Length of his stay depends on studio's reaction to his cinematic appeal....Wib Eichelberg, formerly sales exec with Don Lee and Mutual, opened offices here and in Frisco as publishers reps. His partner in the venture is Hub Keenan, who'll boss the Frisco office....Bob Hall, ABC Coast publicity head, acted as escort to first set of newlyweds on the chain's "Bride and Groom," plane-bound for New York....Two radio writers can thank Joan Crawford for their big picture break. Ranny MacDougal wrote screenplay of "Mildred Pierce" and now Silvia Richards, who builds the "Suspense" scripts, will fashion the wordage for "The Secret"....Gilbert Seldes has a film studio deal cooking. Said to call for writing and or video supervision....Lewis Allen Weiss and Willet Brown to Chicago for Mutual board meeting....Irene Dunne is being packaged. So is Ronald Colman and a half dozen other film stars. In fact, who isn't?....Cass Daley will pay off the 20 personals she owes a London booker while on hiatus from Fitch next summer. Commitments were contracted before the war....Jack Kirkwood promised half-hour weekly program by Procter & Gamble after this cycle if CBS can clear suitable time....Strep throat put David Street in the hospital....Sid Strotz tossed a swank party for the Frank Mullens at the Beverly Hills club....Allan Cormback put away his Navy blues and swung into his old job as KNX traffic manager....Tommy Harmon doing his Mutual sports commentary from KHJ....Artie Phillips, True Boardman and Forrest Barnes are whipping up the "Maisie" scripts for Ann Sothern....Scott Elliott left cast of "Date With Judy" for New York stage play.

'One-a-Month-Taggart' Out

Tom Taggart is out of the Army and has resumed his career as a radio and fiction writer.

Before entering the service, Taggart achieved distinction among the writing fraternity for turning out a new three-act play every month for 10 years—with every one subsequently published and produced via Samuel French publication auspices.

CROSBY'S ABC BOND SHOW

Bing Crosby set for special Victory Loan Broadcast over ABC Thursday (6) 11:30 to midnight. Show has been skedded as extra time in final spurt of bond campaign and will be mostly musical with Paul Whiteman and his band.

There is a possibility that Frank Sinatra will be a last-minute added starter.

Radio in All-Out For Gobs at Xmas

Washington, Dec. 4.

Radio plays a prominent part in the Navy's plans for a festive Christmas, with many top Hollywood figures among those whose voices will go out to the men in the Pacific.

Feature will be transcriptions of the special "Christmas Command Performance" being shipped out to more than 500 stations all over the world. Show will be picked up by ships, advanced bases, hospitals, etc. Two-hour program will include: Bob Hope, Bing Crosby, Dinah Shore, Harry James, Herbert Marshall, Jimmy Durante, Ginny Simms, Jerry Colonna, Johnny Mercer, the Pied Pipers, Judy Garland, Ed Gardner, Frances Langford, Kay Kyser, Cass Daley, Frank Sinatra, Mel Blanc, a choir led by Bob Mitchell, seaman first class; and the Armed Forces Radio Service Orchestra led by Walter Shuman.

Ken Carpenter emcees.

In addition, there will be other programs featuring Count Basie's band, Lena Horne, Lionel Barrymore and Bing Crosby.

Navy is also shipping out recording of Christmas Carols and has arranged for families back home to hear recordings of the gobs overseas. Three hundred recording machines and 250,000 blank disks were flown to ships and island bases, with arrangements made to speed the finished recordings back to the families.

WAOV

VINCENNES, IND.

For

COW CABIN BRAND FOODS

GEORGE E. HALLEY
TEXAS RANGERS LIBRARY
HOTEL PICKWICK, KANSAS CITY, MO.
SAN ARTHUR B. CHURCH PRODUCTION

Chicago's
BEST NEWS SERVICE
AP-UP-INS
W-I-N-D
560 Kc. 5000 WATTS

The WNEW "MAKE-BELIEVE BALLROOM" with MARTIN BLOCK

*Still leads them all!**

MARTIN BLOCK
One of America's Greatest Salesmen

WNEW 'Ballroom' Leads For Period's Ratings

According to the September Pulse report. WNEW's (N. Y.) "Make-Believe Ballroom" during the across-the-board hours of 10-11:30 a.m. and 5:30-7:30 p.m. has a better average rating for the 14 quarter-hours than any other station in its area during the same period.

Current average ratings for the other four leading N. Y. stations are: WABC, 3.4; WEAF, 3.4; WOR, 2.7; WJZ, 2.6. WNEW's is 4.4.

VARIETY—October 24, 1945

*The November *Pulse* shows an even better picture.

It's another favorite program on—

WNEW

1130 ON YOUR DIAL

NEW YORK 22, N. Y.

TEN THOUSAND WATTS—ON THE AIR TWENTY-FOUR HOURS A DAY

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

Stix Say Nix to Soaps and Pop Music; News Gets Nod as Radio's Main Forte

Washington, Dec. 4.

Radio survey which may be of prime importance to radio advertisers and agencies and may result in some shifts of programs designed to interest the rural audiences, was announced Friday (30) by FCC. It is the "Survey on Attitudes of Rural People Toward Radio Service" made by the Commission and the Dept. of Agriculture.

Highlights of the survey:

Farmers prefer news, weather and crop reports more than the high budget variety shows with fancy name stars.

Farmers generally prefer hymns and religious music to any other kind of entertainment program. Old time music was preferred by 50% of the farm men and women, nearly twice as many as gave top rating to the entertainment program next most commonly mentioned.

Radio was listend as the most important source of news for the farmer.

The soap operas proved highly controversial in the sticks. Among women, both farm and non-farm rural, they stand second only to news in importance. Yet when the rural women audiences listed the programs they cared for least, the soap operas were in the top category. Practically none of the men in the tall corn country showed any preference to serials.

In addition to soap operas, the programs most disliked by the farm audiences were popular dance music and classical music. Reason for the dislike of classical music was entirely different than other dislikes. Farmers explained that they did not understand the classical music programs.

Survey, which was taken in connection with the hearings to be held beginning Jan. 14 on whether to eliminate clear channels, may give a boost to the radio newscaster and commentators with the advertisers.

Survey was a sample of 2,535 rural households in 116 counties, in which 4,293 interviews were obtained.

Gussman Vice Menkin On 'Sparrow & Hawk'

Charles Gussman takes over as scripter on the CBS cross-the-board daytime show, "Sparrow and the Hawk" on Dec 10. He's the fourth writer inked into the spot since the show bowed in earlier in the year.

Gussman succeeds Larry Menkin, currently in uniform, who is being shifted to the Armed Forces Radio Service in Hollywood. Latter winds up with "Hawk" on Dec. 7.

Burke, Mullen, Atwood Head Frisco Scripters

San Francisco, Dec. 4.

Officers for the coming year have been elected to head the San Francisco chapter of the Radio Writers' Guild.

They include: Chairman, Edward Burke of ABC (Blue); vice-chairman, Robert Mullen, freelance writer; executive secretary, Margo Atwood of ABC.

The Guild has just completed contracts with both ABC and NBC newsrooms in San Francisco, which establish minimum wage rates for staff writers and other benefits.

Radio Reviews

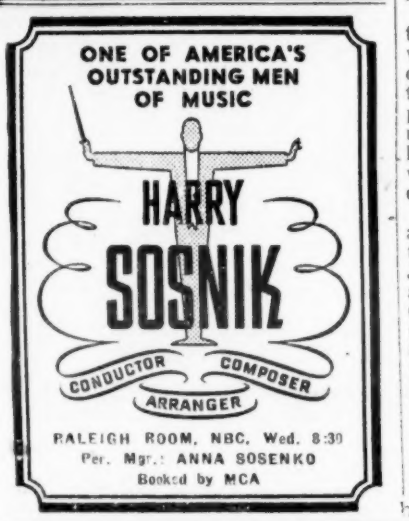
Continued from page 28

cast labors diligently to help out a laugh.

Judging from first few broadcasts, the hotel must have been built somewhere in the high-tasseled "corn" of Iowa. But in the past two weeks, the program has shown tremendous progress and is beginning to show much possibility of being a fair vehicle of local programming. Individually, supporting members of the cast do creditable jobs.

Chet Zohn returns to the mike after a long absence as a tenor in a takeoff of the "kid" singer of the Jack Benny show. Dorothea Brooks and "Stubby" Gordon, along with Carroll do excellent jobs as individual performers, with Dick Roll and Gloria Brown showing much promise. Tom Haley, as announcer and hotel owner turns in a stellar bit of mike chatter.

More work on the continuity side and not so much forced effort to be funny would go a long way in making "Hodge-Podge Lodge" a good half-hour show. *Mark.*



"Since I've been feedin' Paw Wheaties I don't have to bother about usin' bowls with pictures in the bottom."

The New Realism

Chicago, Dec. 4.

Eyebrows were raised last week when the WGN publicity dept. sent out invitations for the teeoff of a new half-hour airer. Copy read:

"Sealy Mattress Co. presents 'Mr. and Mrs.' on Sunday afternoon, 2:30 to 3 p.m. Prizes and surprises."

AGCY'S 'BRAIN TRUST' SETUP FOR M-G SPOTS

Activity of Donahue and Coe in exploiting Metro film productions via one-minute transcriptions has been hypoed recently with appointment of a brain-trust setup to handle the material, the group consisting of Bill Schneider, veepee; Carl Rigrod, head of pix-radio division, and Jerry Gurey, copy chief.

Platters, now used on 3,000 regular spots a month throughout the country, have Ken Roberts, Jay Simms and Si Harris alternating as announcers; Mitzi Gould and Jan Minn, actresses, and Henry Sylvern and his orchestra doing the music. Most recent are those for "Adventure," Clark Gable's first new film since returning from service, and "They Were Expendable," Robert Montgomery starrer.

Radio Followups

Continued from page 28

subjects, with Walton guiding the guests unobstrusively.

Last Friday night's (30) segment went into "American Group Conflicts," and there was no phoney pretenses of trying to do a pro-and-con deal on a matter fundamental to American democracy. Discussants were Dr. Margaret Mead, anthropologist, Dr. Goodwin B. Watson, of Teachers College, Columbia University, and Rev. William C. Kernan.

All three agreed that group conflicts—i.e. misunderstanding among Americans of varying races, colors or religions—have no place in a genuine democracy. There was slight disagreement on techniques for resolving these conflicts, and there were pointed references to the work of the Commission on Community Interrelations, a new outfit that's apparently doing a sensible job in tackling the problems discussed by the trio. But neither the organization, nor Walton, allowed the show to become an outright plug for one group's efforts, which was sensible all the way around.

Another salute to the memory of the late Gus Edwards was aired Sunday (2) on WHOM's (N. Y.) "Americans By Choice" stanza, depicting the life story of the songwriter and starmaker, from his youth, when he nixed his father's cigar factory, to write songs that were later to be sung and whistled by the nation.

Much was crowded into the half-hour dramat that was authentic and held listener attention throughout, covering Georgie Price's adoption and Gus's first chance to sing his songs from a box at Tony Pastor's when too young to appear on the stage. His subsequent meetings with greats of the theatre, such as Anna Held and others, provided listenable entertainment. A neat package for a worthy tribute.

Gabriel Heatter resumed his 9 p.m. news commentary over Mutual (28), after a brief vacation during which William Lang substituted. Heatter's opening remarks indicated he had spent some of his time traveling and sampling public opinion. Thrice during a typical Heatter broadcast, he said, "Oh, you may call me an optimist, a wishful thinker, but"—and then proceeded to make rosy-toned prophecies. One was that the United States and Russia will iron out their admittedly considerable difficulties and disagreements at a comparatively early date. Another was that 1946 may see an industrial output twice as great as in any pre-war year, "if capital and labor get together."

The American Negro Theatre, on the air Sundays at 5 over the New York indie WNEW, continues to learn, experiment and grow through its practical radio workshop. Sticking to its plan of doing just radio—and let the color line fall where it may—the group last Sun. (2) did a piece by a new radio author, Staff Sgt. Aaron N. Maloff, who had sent his script in all the way from Tokyo, where he is with the Army.

There was nothing earth-shaking about the idea behind the script, but it did have a quality of air craftsmanship that put Sgt. Maloff down as a writer who'll hit the ether regularly and profitably when he gets out of khaki. His comedy, about a gossip columnist and his pen-happy wife, was thin—but it was projected for all it was worth, both in the scripting and enactment.

Schenectady.—WGY's long-time public servicer, "The Empire State Town Meeting," resumed Sunday (2), after a summer hiatus.

New Civilians

Dick Gerken, chief petty officer U. S. Navy, out after four years, and joining Joseph Hershey McGillvra, N. Y., as account executive.

Ex-Capt. Leonard Bedsow, former Chicago radio actor, now out of service and located in N. Y. Was producer of Anglo-American Players at Scala theatre, London, and put on shows at Madeleine theatre, Paris, both for GIs.

Lieut. (j.g.) Ed Dunning, formerly with WHN and WINS sales, out of Navy after three years, and now with World Broadcasting, N. Y., sales dept.

Ex-Corp. Russell Naughton has returned to his spieling post at WDRC, Hartford, after two and a half years with the Army.

Ralph Klein, recently discharged from the Army, has returned to WHTD, Hartford, as head of the continuity department. Klein served in the ETO as a sergeant with the 106th Infantry.

Clive Dell, recently discharged from the Army, has joined the announcing staff of WELI, New Haven. Formerly a mikeman at WAGE, Syracuse, Dell is attending the Yale Music school under the GI Bill of Rights.

Arden E. Swisher, recently of the Navy, has been named service manager of the Mid-States Radio Group, which includes WMT, Cedar Rapids and Waterloo, Iowa; KRNT, Des Moines, and WNAX, Sioux City, Iowa, and Yankton, S. D. It's the first time a regional group of stations has set up a department to coordinate sales efforts between advertiser, jobber, sales representative, broker and retailer in each of its outlet cities.

Glenn Hunt, former staff announcer for KTSA, San Antonio, has returned to his old duties following service in the armed forces.

Lt. James Felix, former Navy public relations officer, has joined WFIL, Philadelphia, announcing staff.

Sgt. Bonnie Jane Douglas, WAC, new secretary to WFIL, Philadelphia, program director Jack Steck.

Helen Mondello, ex-WAVE, is newest addition to WPEN, Philadelphia, promotion staff.

Manley Bannister has returned to the continuity staff at KCKN, Mutual night outlet in Kansas City, after three years in the Maritime Service.

Tebur Lantz has rejoined the control room staff at WDAF, Kansas City, after two years of service in the Navy.

Elmer Krause, major in the Air Corps for the past three years, and former WGAR, Cleveland, auditor, back on the scene as assistant treasurer and in charge of personnel.

Maj. Robert E. Button has resumed his duties as asst. to Thomas McCray, eastern program manager at NBC, after a military absence of four years.

Capt. Winthrop "Bud" Sherman, recently out of the Army Signal Corps, has joined the WOL, Washington, announcing staff. He was formerly with KMOX, St. Louis.

Frank J. Tate, who was an announcer at WCOL, Columbus, from 1938 until he entered the Army in 1942, has returned to that station as continuity director.

Crean Patterson, recently released from the Army after three years in ETO, has rejoined WHTD, Hartford, as mikeman. Served as a sergeant in an infantry company.

Martin Burke, recently discharged from the Coast Guard, has been appointed news editor at WWL, New Orleans. He served in the Pacific for three years.

James F. Brown, just out of the Army, has been added to the John E. Pearson station rep office in Chi to handle sales and promotion. Before entering the Army five years ago, Brown announced and handled special events on WSPB, Sarasota, Fla., and was a freelance announcer and sportscaster in the middle west for two years.

Frank Eschen, program director, KSD, St. Louis, back at old stint after discharge from Army.

Howard Havey, engineer for KXOK, St. Louis, discharged after two years and eight months in Navy. Spent 16 months installing and operating radar in the South Pacific theatre.

Rudolph Isenberg has resumed his duties as transmitter supervisor at KXOK, St. Louis, after 30 months as Captain in the Signal Corps. He served in the Mediterranean and European theatres.

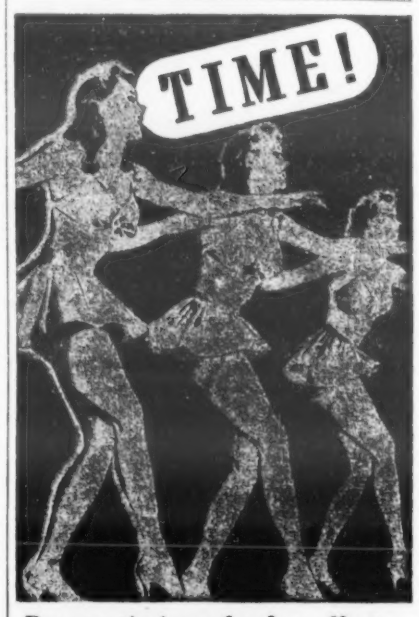
Kenneth Ackerman, who has spent three years with Coast Guard, mostly in Alaskan territory, has returned to his CBS staff announcing chore at KQW, San Francisco.

Kudos for 'Hate, Inc.'

Philadelphia, Dec. 4.

"Hate," WIP show aimed at exposing hate-peddlers and subversive organizations, has been elected the program of the month by the Writers War Board—first Philly show so honored.

Show is presented each Friday evening by the Philadelphia Fellowship Commission, made up of liberal and democratic groups of Philly.



Proper timing of sales efforts, through good times on good stations, sends products pirouetting into consumer homes. Radio time buyers from coast-to-coast depend on full-time help from cooperative Weed & Company.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO • HOLLYWOOD

NEW—NEW—NEW
SPOT CARTUNES
Radio SPOT Service for agencies, advertisers. Ideas, Humor, Lyrics, Music. The vocal equivalent of visual CARTOONS. 15-30-60 second SPOTS.
"VING"
PE. 6-4908 33 W. 42d St.

FOR SALE
200-ACRE ESTATE WITH PRIVATE LAKE. 60 MILES FROM TIMES SQUARE, 4 MINUTES FROM R. R. STATION. STATE ROADS TO PROPERTY. VERY REASONABLE.
Write Box 750, Variety, 154 West 46th St., New York 19, N. Y.

Order Hearing On KQW Sale to CBS

Washington, Dec. 4.

With an eye toward possible monopoly control in the standard broadcast field after the bulk of the low-power stations swing over to FM, FCC last week ordered a public hearing on the proposed sale of KQW, San Jose, Calif., from the Brunton Brothers to CBS. Sales ticket is $950,000.

FCC interest in the deal, according to a spokesman, is focused on the multiple holdings of CBS in the standard broadcast field. Web is the largest single licensee, with outright ownership of six 50 kw clear channel outlets, and a seventh regional station. In addition, CBS holds a 45% interest in an eighth station, and net prexy William Paley has a substantial minority piece of WCAU, the 50 kw clear channel station in Philadelphia.

On motion to okay the sale without a hearing, the commission split three to three, thereby necessitating the hearing.

Peabody Entries

Washington, Dec. 4.

Entries for the 1945 George Foster Peabody Awards close Jan. 7. Entries should be sent to Dean John E. Drewry, of the Henry W. Grady School of Journalism, University of Georgia, Athens, Ga.

Entries will be considered in seven clasifications:

1. Program or series of programs during 1945 by a regional station, which made an outstanding contribution to the welfare of the community or region served; 2. Program or series of programs during 1945 by a local station (1000 watts or under), which made an outstanding contribution to the community served; 3. Outstanding reporting and interpretation of the news; 4. Outstanding entertainment in drama; 5. Outstanding entertainment in music; 6. Outstanding educational program; 7. Outstanding children's program.

Chicago's ONLY 24 HOUR STATION
W-I-N-D
560 Kc. 5000 WATTS

UNITED REXALL DRUG CO
Friday—CBS—10 p.m., EWT
Mgt.: LOU CLAYTON

RADIO AWARDS LISTED BY N.Y. CITY COLLEGE

The City College of New York, through its school of Business and Civic Administration, will award plaques and certificates of merit for outstanding skill in creation of radio programs and promotion campaigns in 1945. Awards were instituted last year for first time.

Awards will be made in various classes, as follows: (a) sponsors, ad agencies and program producers; (b) local radio stations; (c) regional radio stations; (d) clear channel stations; (e) regional or intrastate networks; (f) national nets.

Data for the awards must be submitted to the college's Committee on National Radio Awards by Jan. 31.

Soap-Greased 'Road' Straddles Two Webs

Procter & Gamble, for lack of another soap opera, is permitting its "Road of Life" to run two courses simultaneously. The show has been heard on NBC across the board in the 10:30 a.m. slot for several years now; its repeat is a strip on CBS, at 1:45 p.m.

The CBS segment was formerly filled by "Young Dr. Malone," which has been pushed back into the 1:30 p.m. spot, formerly held by Margaret Macdonald. Latter was dropped. If "Road" repeat pays off in rating, Compton agency says it'll run indefinitely on both webs, with the same staffers doing the dual job. Producer is Evelyn Peirce; Charles Schenck directs, and Robert Teichman writes it.

Airing a soaper on two different webs isn't an innovation. "Pepper Young's Family" and "Ma Perkins" got similar treatement in the past.

Heavy Caseload Brings FCC Technical Shakeup

Washington, Dec. 4.

FCC last week reorganized its engineering department to handle the heavy caseload of work which has piled up in the past four years.

The broadcast division is being renamed the broadcast branch, and will be headed by John A. Willoughby, who has been assistant chief engineer in charge of the broadcast division. New branch will be divided into three parts: Standard broadcast division, with James A. Barr as acting chief; FM division, under Cyril M. Braun as acting chief; and the television division, with Curtis B. Plummer as acting chief.

There will be three other branches in the engineering dept.: Safety and special services, field and research, and the common carrier branch. Each will have subdivisions.

In the broadcast field alone, FCC has on file 463 applications for new standard stations; 211 applications for changes in existing standard stations; 707 FM applications, and 142 video applications.

KABC's Live 'Package'

San Antonio, Dec. 4.

A new audience participation show, "Surprise Package," is set to debut on KABC here next Monday (10). The 25-minute airing will combine "Truth or Consequences," "Detect and Collect," "Hobby-Lobby," and the amateur hour.

Program is to be presented by George Case, author of stanza, and Alec Chesser. Participants, some selected from the studio and some invited, will do antics which will entitle them to a "surprise package" of merchandise and novelty items.

Hub Agency

Continued from page 34

the networks fry selling some time in the byways—and selling it properly by education instead of at the Ambassador bar!

Incidentally, this isn't "sour grapes" This agency has two network shows—one on American and one on Mutual—and we are working on others. But what is more to the point is that we conceived and sold these shows ourselves, without benefit of network help—and then, with our own little hot hands, wrested some time from the networks.

William H. Eynon,
Vice President in charge of Radio,
H. B. Humphrey Co.

Kansas City—Larry Ray is the latest addition to the announcing staff at KCKN, Mutual night outlet here. He will specialize in sports.

American Negro Theatre Skeds 'Christmas Carol'

In line with its ambitious programming schedule, the American Negro Theatre, heard Sunday afternoons on WNEW, N. Y., has pencilled in a production of "Christmas Carol" for the Dec. 23 broadcast. It'll be the first all-colored presentation of the Dickens classic.

It's a toss-up between Virgil Richardson and Avelio Grillo for role of Scrooge.

Washington—Willett Kempton, formerly with OWI, has been named director of the Radio Section of the Department of Interior division of information.

13 'Radio-Poor' Areas Given FFC Permits for New Outlet Building

Washington, Dec. 4.

Under a policy of doling out the dwindling supply of standard broadcast channels first to towns without local radio service, FCC last Friday (30) okayed construction of 13 new AM stations, all in radio-poor communities. Commission announced it would cut into the backlog of 700 requests for standard outlets within the next two weeks, with about 50 grants to towns with no primary service.

Stations were authorized last Friday in the following states: Georgia, Kentucky, Minnesota, New Mexico, Oklahoma, Tennessee, Washington, Wyoming, Delaware and Florida. All will operate with 250-watts power.

At the same time, FCC set down for hearing four other requests for new local service in Dover, Del.; Fort Pierce, Fla., and Bremerton, Wash. Todate, 245 standard station applications, all raising interference problems, have been listed for hearings.

THE RALEIGH ROOM

Starring

HILDEGARDE

Moves To

WEDNESDAY NIGHTS

Starting Tonight, December 5

8:30 P.M., Eastern Standard Time
7:30 P.M., Central Time
6:30 P.M., Mountain Time
8:30 P.M., Coast Time

Guest for Tonight, (December 5)

EDDIE CANTOR

with

BERT GORDON

(The Mad Russian)

It's Never Been Done Before!

WILLIAMSON MUSIC, Inc.

Announces

3 SONGS SIMULTANEOUSLY

On The

LUCKY STRIKE HIT PARADE

December 1, 1945

IF I LOVED YOU

"Carousel" (Theatre Guild)

Music By **Richard Rodgers** Lyrics By **Oscar Hammerstein, II**

THAT'S FOR ME

"State Fair" (20th Century-Fox)

Music By **Richard Rodgers** Lyrics By **Oscar Hammerstein, II**

IT MIGHT AS WELL BE SPRING

"State Fair" (20th Century-Fox)

Music By **Richard Rodgers** Lyrics By **Oscar Hammerstein, II**

PAYOLA PROBLEM TO PEATMAN

Deal With 6 Music Pubs Granting Tele Rights to ASCAP; Some Resist

At a meeting of the American Society of Composer, Authors & Publishers in N. Y., today (Wed.), six major music publishers will sign agreements granting to the Society television rights to the tunes in their catalogs. These firms, which until today had withheld these rights from ASCAP, due to objections to certain terms in the agreement dispatched to publishers and writer-members week back, are Irving Berlin Co., Bourne, Inc., Carl Fischer, Bregman, Vocco & Conn, ABC and G. Schirmer.

With the signing of these catalogs, ASCAP will have more than 80% of its publisher-members in line with its request that television rights be vested in the Society. Only major publishers not in accord with this procedure is the Robbins combine, controlled by Metro. However, Julian T. Abeles, Metro-Robbins attorney, was present at a meeting at ASCAP last week at which the terms to which the six above firms objected, were revised, and it's thought possible that Robbins, Feist and Miller may soon come in. While the Society will have better than 80% of the publishers in its favor on television, as required by its bylaws, it does not yet have the necessary quota of writers' signatures on the problem.

Terms which the six publishers rejected, clearly gave a songwriter the right to restrict a tune from use on television without consulting his publisher, who is the copyright owner. Since in the past, all rights to a song insofar as radio, records, or other media is concerned, is equally vested in both the writer and publisher, the above objectors wanted the television agreement to indicate the same thing. This was done by adding another paragraph to the contract. However, in cases wherein songwriters have separate deals with publishers, giving the writer the right to restrict tunes, regardless of the wishes of the publisher, the Society's television agreement will be effective. This often occurs with writers who are tied to film company contracts.

With the signing of the above six firms, all publisher members of the ASCAP director board, with the exception of Robbins, have granted television rights to the Society. Contract is for three years, effective Jan. 1.

Nat Moss' London O.O. for 400 Site

Nat Moss, operator of the 400 Club, N. Y. name band spot to which the majority of the high-bracket bands have moved since it opened less than a year ago, is making plans for other clubs based on the same idea—one in London. Moss has secured a visa and expects to leave for England around Jan. 3 to look over a site in London on which he will eventually establish a counterpart of the 400 idea, using U. S. name bands.

Immediately after returning from London, late in January, Moss is going to Hollywood to look over a site in that area where another 400 Club will be opened. It's likely that the latter branch will be opened before any London spot.

BETTY HUTTON EXITS CAPITOL DISK PACT

Hollywood, Dec. 4.

Betty Hutton and Capitol Records part company after first of the year with the thrush seeking wax outfit where there is less femme vocalist competition and more bands.

Both parties agreed quite amicably to separation, with Miss Hutton desiring to do ballad and rhythm tunes in addition to novelties and production numbers in which Capitol has been featuring her.

MPCE's $20 Ceiling On Xmas Gifting Still Holds

Music Publishers Contact Employees union is standing pat this year on its rule prohibiting publishers from spending more than $20 for each Xmas present to artists. Union reminded each contact man member of the rule last week, after the Council had agreed to continue the restriction (it was originally put into effect about five years ago).

Letter advising of the rule said, in part, that the "season of good will was not to be perverted into a season of subterfuge."

Most of Cosmo Disk Staff Walk In Wage Dispute

Virtually the entire executive staff of Cosmopolitan Records has walked out after a dispute with the owners of the firm over money. Exodus involved Morty Palitz, who joined the company only a few months ago as v.p. in charge of recording and production; Joe Shribman, head of the artists and repertoire division; Simon Radey, in charge of recording of children's disking, and Jerry Blaine, sales manager. Blaine quit several weeks ago.

The walkout was caused by some $10,000 worth of salary IOU's held by the group. Part of this coin was recovered by the men last week, it's said.

Herb Hendler, who leaves RCA-Victor later this month, is set in Palitz's vacated spot. He'll take over immediately following his leaving Victor.

Cosmopolitan was formed by Harry Banks about two years ago, with its factory site as Massapequa, L. I. During the past six months or more it has signed a large group of artists to contracts which promised large production figures, including Joan Edwards and Barry Wood. While this was going on, the firm was offered for sale to at least one of the major diskers now in existence. Only two months back, Harry Reichhold, Detroit money man, became associated with the firm, but subsequently pulled out. It's said he is now back in N. Y. trying to get back some $65,000 he put into the outfit before he signed papers making him a stockholder. Latter were never executed.

N.Y. Suburban Nitery Sponsors Enoch Light On Post-Midnight Spot

When Enoch Light's orchestra opens at the Post Lodge, Larchmont, N. Y., next Tuesday (11) it will broadcast from the spot weekly on WJZ, N. Y., on time bought by Joe Waller, owner of the club.

Buying of time on a major outlet, to present what actually amounts to a remote broadcast, plus commercial plugs for a suburban club, is a new twist in late night broadcasting. Light will occupy the 12:15 to 12:30 a.m. slot each Tuesday.

Post Lodge is a consistent user of lower level bands. Prior to Light, it presented the McFarland Twins, who shifted to the Dixie hotel, N. Y., last night (Tuesday).

Raybeck Joins FB

Ervin Raybeck, recently discharged from the service, will join the Frederick Bros.' N. Y. office as a location booker.

Prior to induction he worked in FB's Chi layout, and at one time did arrangements for name bands.

AIM TO HOBBLE INDUSTRY EVILS

In accordance with the wishes of the majority of the music industry, VARIETY, along with all others who publish the "most played" lists, will begin with its next issue (12) the use of Dr. John Peatman's survey of song performances in place of the Accurate Reporting method of tabulation. The substitution of the Peatman sheet for Accurate's tabulation, which, incidentally, remains as the basis of Peatman's performance information in N. Y., was decided upon last week as the culmination of the efforts of major publishers in combating the so-called payola situation.

Dr. John Peatman is associate dean at the College of the City of New York and associate professor of psychology. Organization which turns out his song performance sheet is called Radio Research.

As pointed out in VARIETY two weeks ago, major publishers who have sat back for the past few years complaining about the great increase in violations while neither they nor the Music Publishers Contact Men's union did anything about them, finally blew up. They called meetings. They evaluated several different methods of minimizing the practices, which many of the major firms themselves indulged in asserting they were forced to do so by the paid-for competition of smaller firms. These publishers were prompted into measuring the situation by a desire to avoid throwing caution and discretion to the winds and stepping in with their own healthy bankrolls and fighting the violators on their own terms, which ultimately would have accomplished nothing but the elimination of dozens of small competitors. Too, it would have put the stronger survivors into a pay-battle wherein plugs would go to the highest bidder.

Finally, the Peatman sheet was

(Continued on page 44)

Dick Murray Quits Par for ASCAP

Dick Murray, at the moment general manager of the Paramount Pictures-owned music companies (Paramount and Famous), joins the American Society of Composers, Authors and Publishers as of Jan. 1. His duties will consist of aiding general manager John G. Paine in the execution of Society affairs, and his salary, it's said, will be in the neighborhood of $35,000 yearly. His resignation has already been filed with the film company.

There has long been a need for executive assistance to Paine. He has been constantly on the go the past year, in Europe, South America and on domestic jaunts and, as a result ASCAP affairs demanding top desk attention have been piling up. As chairman of the Society's Foreign Relations Committee, Murray figured somewhat in ASCAP's recent acquisition of reciprocal rights deals with Argentina and Brazil, though he did not go on the trip.

Herman Greenberg is currently assistant general manager of the Society. He holds his post, Murray being an added starter with a clear picture of his duties not yet outlined.

Mose Gumble

who should know about those things

writes on

40 Years as a Songplugger

an editorial feature of

VARIETY's

40th Anniversary Number

ASCAP Begins Task of Reevaluating Pubs' Catalogs on Availability Points

Classification Committee of the American Society of Composers, Authors and Publishers finally began last week (28) the arduous task of sifting and reweighing the worth of all member publishing companies rated at 5,500 availability points. It was decided months back to measure again the individual worth of all 12 catalogs assigned that point total by the Society, and it was thought that the committee was well into its work. Behind the idea of reevaluating the companies is the complaint of Irving Berlin that his new company, formed of all his self-written tunes after his split with Saul Bornstein last year, was worth more than the 4,000 points assigned to him.

Committee began the job of sifting the 12 catalogs they will go over by taking the Robbins Music Co. copyrights apart. No conclusion was arrived at insofar as this company is concerned. It will take many more meetings before that will be accomplished and many more before the others are gone through. After that, there will probably be plenty of complaints over newly assigned ratings since the firms involved now hold the second highest ratings in the Society.

Prior to last week's meeting, Berlin's attorneys had prepared and presented comparisons between his catalog and the Remick Shapiro-Bernstein holdings, neither of which has been gone over as to individual worth by the committee.

Only one firm, Harms, Inc., is rated at more than 5,500 points. This catalog is so full of the most important copyrights the music business has to offer that it is stationed at 11,000 points, just double the nearest competitor.

St. L. Bank Experiments With Music Nerve Tonic

St. Louis, Dec. 4.

An experiment with the playing of light classics and pop tunes over a p.a. system to determine the effect on nerves jangled by office machines, is being made in the St. Louis Federal Reserve Bank.

An exec. of the bank said the music will be piped from a commercial firm's central distribution office to the third floor of the bank, where most of the employees work.

New Disk Firms Learn of Life; Fox Garners 25G

New recording companies mushroomed into existence so fast during the past year or two, set up by people attracted by reports of a lush business, that some firms actually were not aware that the use of copyrighted material for recording purposes demanded payment of royalties.

This unusual fact came to light after Harry Fox, general manager of the Music Publishers' Protective Assn., and agent and trustee of members and some non-members of that organization, began a campaign months back to recover unpaid royalties from many fairly well-known and a long list of obscure disk firms.

In a comparatively brief period, Fox has rounded up more than $25,000 due publishers of popular music, standards and foreign tunes, the copyrights of which are owned by U. S. firms, in unpaid royalties. Some of this coin was squeezed out of outfits that simply were lax in turning it over and others, mostly small, midwestern and western firms, simply didn't know that music on disks had to be paid for unless p.d.

Contact Men's Union Balloting Sets Execs For New 2-Yr. Term

Members of the Music Publishers Contact Men's Union installed all new members on its Council with an election held in N. Y. Monday (3). Balloting of N. Y. men was supplemented by mailed votes of Chicago and Los Angeles card holders, the entire vote being counted the same evening.

Bob Miller is president of the organization, replacing Johnny O'Connor, who refused to run for a third term. Miller was unopposed, as was Charles Lang, who takes the treasurer's job. Rocco Vocco was returned to the v.p. position, by a large plurality.

Elected to the Council are: Mickey Addy, Nat Debin, Leo Diston, Johnny Green, Sam Smith and Sam Wigler. For the Trustee Board, Leo Talent and Eddie Wolpin won out over four other candidates. Ballots were tabulated by a board of tellers consisting of Leo Jacobs, chairman; Ida Warshauer, Olin Schottler and Clarence Kelly.

Zucker Expanding

Stanford Zucker Agency, N. Y., is laying plans for postwar expansion. Cole J. Keyes, just out of the Navy as a lieutenant and sporting two silver star medals, returns to his post as head of Chi branch as soon as office space becomes available there.

Also back into the fold from the armed forces are Capt. Ben Zucker, brother of Prexy Stan and secretary-treasurer of the outfit, and Wesley Smith, a salesman.

Metro to Push Recording Plan

Metro has decided to continue with its plans for the establishment of a recording company. Since the death of David Bernstein, Metro v.p. and treasurer, several weeks ago, there had been some indecision on the question of proceeding with recording plans. Other factors contributed to this hesitation, too.

Metro has had Frank Walker under contract to head its recording subsidiary since last Aug. 1. Since then, Walker has brought in several assistants. So far, the going has been slow in the direction of the establishment of factories. It's explained that it may be as much as a year before the company puts its first release on the market.

COMBO JIVE-LONGHAIR EUROPEAN TOUR FOR BG

Mark Hanna is mulling a European combined longhair-jazz concert tour for Benny Goodman and his band in 1947. Meantime he has already set Goodman for two longhair concert appearances this winter, with several al fresco appearances with symphony orchestra now in negotiation for next summer.

Goodman will do a concert solo with the Memphis Symphony and with the Charleston (S. C.) Symphony this season. Charleston stand will be a two-nighter, with Goodman and his band in a dance engagement the second night. Summer probabilities are at Ravinia Park, Chicago; Robin Hood Dell, Philadelphia, and Louisville.

Goodman and band will leave New York Dec. 27 for the Coast for two months of dance stands, including four weeks at Meadowbrook Gardens, Culver City, and three weeks of one-nighters, returning for eight weeks at the Paramount, N. Y.

Ray Walker and **Ray Sherwood** have composed a song titled "Hats Off to William O'Dwyer," which will be performed at the inauguration of the new New York City's mayor.

Feist, Leeds Square Off for Tiff; Nostalgic Theme May Go to Court

Feist and Leeds music firms are currently embroiled in an unusual entanglement over nearly identical tunes, which may wind up in legal action. It seems that during the battle several years ago between the recording companies and the American Federation of Musicians, Dave Franklin placed with Leeds a tune titled "It's Like Old Times." Little was done with it because of the disk situation.

About two or three months ago Leeds decided to work on the tune due to its application to the situation of returning soldiers. However, it was again held back because of the Morris Music song, "It's Been a Long Time," with which it is similar in theme. A few weeks ago, Franklin was at the Roosevelt Grill, and heard Guy Lombardo perform a tune titled "It Seems Like Old Times" and, so similiar in melody and lyric was it to his tune that he thought Leeds had finally started to work on it. However, the band had played a song written by Carmen Lombardo and Johnny Loeb, who emphatically assert they never heard of the Leeds-Franklin item.

To avoid argument, Leeds went to Feist, who is publishing the Lombardo-Loeb song, and proposed a settlement. Leeds wanted 2c a copy and $1,000 advance. Feist considered this, and counter-offered a straight 1c a copy and no advance. Leeds rejected it and a legal fight may result. Leeds claims it has $8,000 tied up in early work on Franklin's song, all of which will be lost unless some sort of deal is made.

T. D. WILL CARRY OWN ENGINEER FOR REMOTES

Tommy Dorsey intends to carry his own radio broadcast engineer as soon as an ex-member of his band gets out of service. He feels, as do most other leaders, that to have the same man handling his remotes every time he broadcasts—an engineer familiar with the band's arrangements—can improve these performances tremendously. Accordingly, Jimmy Blake, former trumpeter with the band, now a Navy radioman, and an instructor at a New England base, will rejoin the band for that purpose. He'll be fully licensed for the job.

For years bandleaders have recognized the problem of proper monitoring of broadcasts. A good engineer can aid a remote greatly and, by the same token, a poor one can ruin an otherwise good band. There have been various attempts at overcoming the problem. Some leaders assign men familiar with their arrangements to stick close to engineers during broadcasts and warn them of highs and lows coming so they can be properly compensated. Most leaders, however, trust to luck for want of a better way out.

Tootie Camarata Soon To Go Back to London

Tootie Camarata, who returned from England last week after six months of work scoring J. Arthur Rank's "London Town" film, returns to London after the first of the year. He has eight weeks more work to put in on the film.

Camarata is former arranger for Jimmy Dorsey and, prior to his English chore, was a musical director with Decca Records.

Sammy Kaye's orchestra vacations over the Xmas and New Year's holidays. He refuses all work for 10 days following his close Xmas Eve at Meadowbrook, Cedar Grove, N. J. Then comes one-nighters through the south.

10 Best Sheet Sellers

(Week Ending, Dec. 2)

It's Been Long Time....Morris
It Might Be Spring..Williamson
I Can't Begin to Tell You..BVC
Chickery Chick.....Santly-Joy
White Christmas .....Berlin
Till End of Time....Santly-Joy
That's For Me..... Williamson
Waiting for Train.....Block
I'll Buy That Dream.... Burke
Lilly Belle.....Martin

Artie Shaw's RCA Divorce Now Final

Artie Shaw officially drew his release from a RCA-Victor recording contract Monday (3). Leader and Victor originally decided to part several weeks back, but the split was not definite until an agreement was drawn up. Shaw had only a short time to go before his contract expired.

Before the Victor split was completed, however, and before Shaw broke up his band last month (18), he recorded four sides in a Hollywood studio, at his own expense. At the time, the leader claimed he didn't know for certain what was going to be done with these masters. Now, it's reported that a deal has been consummated with Musicraft Records by which that company will market these items.

RCA-VICTOR SWITCHES TO BOLSTER SALES STAFF

RCA-Victor created a couple new posts last week and made shifts in others to strengthen its sales staff. Jack Hallstrom, formerly general sales manager, was moved up to a new position as Merchandise Manager and M. Seklemian came in to replace him as General Sales Manager.

Another new job is Hilton S. Clifton's chore as head of the company's chain store sales policy and merchandising. H. J. Allen also moves into a spot as Field Sales Manager.

BG's Huddle Technique

Benny Goodman is grouping his band in a most unusual way for broadcasts from the Terrace Room, Newark, where it opened last week (28). He draws the instrumentation into a tight huddle around the mike in a manner that surprised many tradepeople who attended the opening.

Apparently, it is a method of achieving a much fuller sound from the three-trumpet, three-trombone, five-sax, four rhythm total that Goodman uses, which is smaller than most contemporary name bands.

NBC, CBS, ABC, Mutual Plugs

TITLE	PUBLISHER
After All This Time—†"Swing Parade of 1946"	‡Chelsea
Along the Navajo Trail	Leeds
Angel—†"Yolanda and the Thief"	Miller
As Long As I Live—†"Saratoga Trunk"	Witmark
Autumn Serenade	Robbins
Blue	Starlight
But I Did	Remick
Chickery Chick	Santly-Joy
Dearest Darling	Advanced
Gee It's Good to Hold You	Criterion
How Deep Is the Ocean	Berlin
I Can't Begin to Tell You—†"Dolly Sisters"	BVC
I Can't Get You Out of My Mind	Saunders
It Might As Well Be Spring—†"State Fair"	Williamson
It's Been a Long Long Time	Morris
It's Only a Paper Moon—†"Too Young to Know"	Harms
Just a Little Fond Affection—†"Swing Parade of 1946"	Shapiro
My Guy's Come Back	Shapiro
Put That Ring on My Finger	ABC
Some Sunday Morning—†"San Antonio"	Harms
Symphony	Chappell
That Feeling In the Moonlight	Pioneer
That's For Me—†"State Fair"	Williamson
Waitin' For the Train to Come In	‡Block
White Christmas—†"Holiday Inn"	Berlin
You're Nobody Till Somebody Loves You	Southern

† Filmusical. * Legit Musical. ‡ B.M.I. Affiliate.

HAMPTON RE-SIGNS FOR YR. WITH DECCA

Lionel Hampton's orchestra has been re-signed to Decca Records for another year. He started work on the contract last Saturday (1) with a recording session in Hollywood. His prior agreement with the same company had already expired.

Before signaturing again with Decca, however, Hampton had deals on the fire with RCA-Victor and Musicraft, the former having come closest to consummation. It's said he drew a substantially better contract from Decca, both financially and as far as releases are concerned, than he had before.

Eddie Green in Segue Into Managerial Spot

Eddie Green, player-road manager of the Bobby Sherwood orchestra, will quit playing with the orchestra after the first of the year and will remain in N. Y. at the helm of the band's affairs. He will work under Arthur Michaud, the band's personal manager.

Dave Cavanaugh, tenor sax and arranger with the outfit, will take on the additional duties of road managing.

New Music Firm

Jack Kearney, former band manager and lately contact man, has set up his own music firm in N. Y. It's called Kearney Music and is a Broadcast Music affiliate.

TOP HIT OF YESTERDAY
GREAT POPULAR STANDARD TODAY
Featured in 20th Century-Fox's THE DOLLY SISTERS
I'M ALWAYS CHASING RAINBOWS
Lyric by JOSEPH McCARTHY
Music by HARRY CARROLL
ROBBINS MUSIC CORPORATION
For new artist copies and arrangements, write or phone PHIL KORNHEISER, Manager, Standard Exploitation Dept., The Big 3, 1619 Broadway, New York 19, Circle 6-2939

ZOOMING NICK KENNY'S
BLUE
STARLIGHT MUSIC
1619 B'way N.Y.

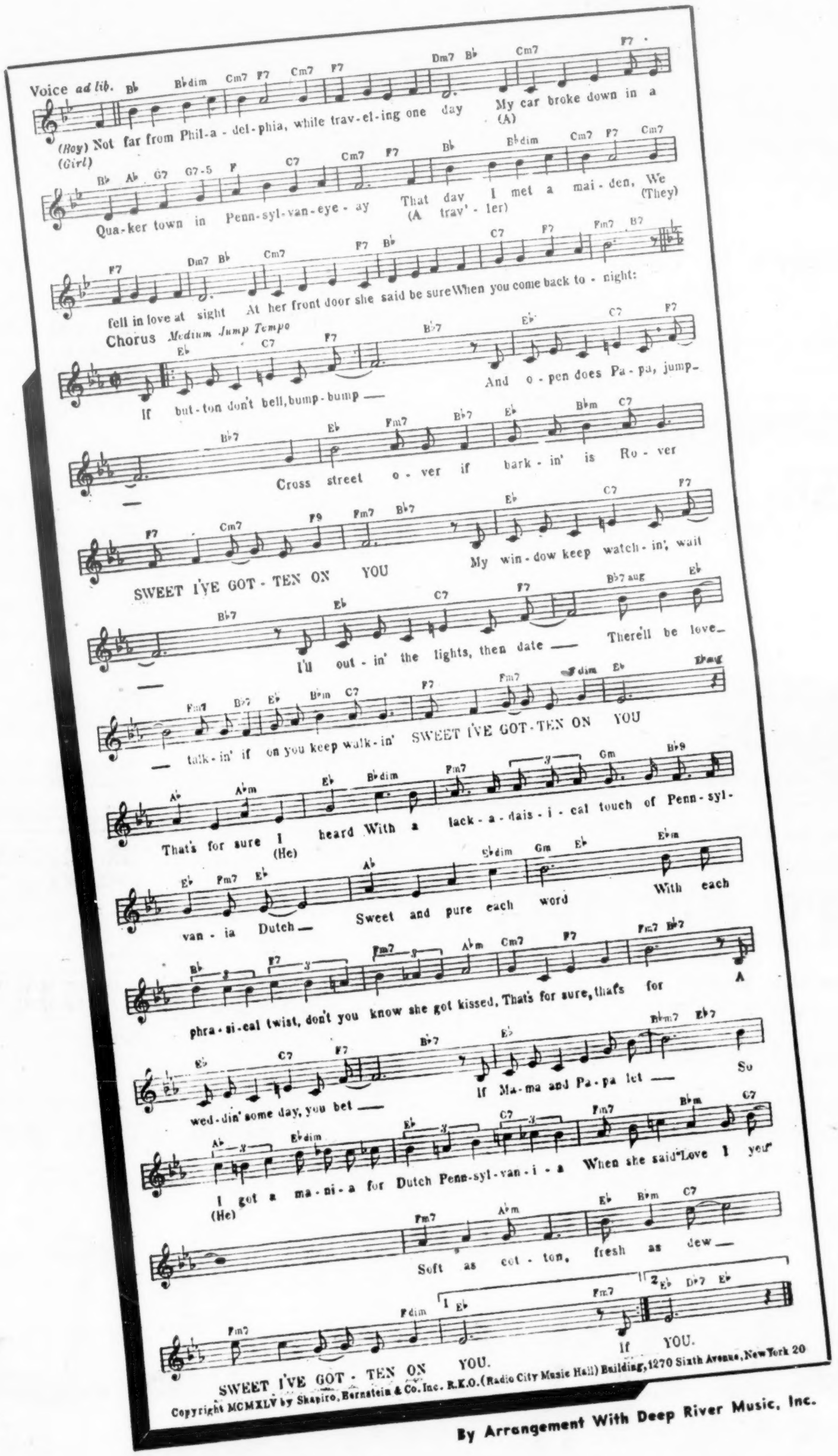
Recorded by JO STAFFORD (Capitol) • WOODY HERMAN (Columbia) • GERTRUDE NIESEN (Cosmo)
Transcribed by CHUCK FOSTER (Langworth) • GEORGE OLSEN (Muzak) • NBC LIBRARY • FREDDIE MARTIN (Standard)
THE MOST PLAYED BALLAD IN AMERICA
GEE, IT'S GOOD TO HOLD YOU
Recorded by STAN KENTON (Capitol) • Transcribed by CHUCK FOSTER (Langworth) • NBC LIBRARY
ART MOONEY (Langworth) • MILT HERTH TRIO (World) • MODERNAIRES (Muzak) • FREDDIE MARTIN (Standard)
THE MOST PLAYED NOVELTY IN AMERICA
TAMPICO
Both by ALLAN ROBERTS and DORIS FISHER
M. H. GOLDSEN, Vice Pres. CRITERION MUSIC CORPORATION RKO Bldg., Radio City, New York
HERB REIS, 1509 Vine St. Hollywood • DAVE BLUM (Prof. Mgr.) • LES REIS • OLIN SCHOTTLER • JACK CARLTON, 54 W. Randolph Chicago

BVC's POPULAR SONG FOR NOW AND ALL WINTER
WINTER WONDERLAND
BREGMAN, VOCCO and CONN, Inc. 1619 Broadway New York 19, N. Y.

The Pennsylvania Dutch Song

SWEET I'VE GOTTEN ON YOU

By BRAD REYNOLDS and WILLARD ROBISON, A.S.C.A.P.



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By Arrangement With Deep River Music, Inc.

★ **The Next Big Novelty Hit** ★

SHAPIRO, BERNSTEIN AND CO., INC.

1270 Sixth Ave., Radio City, New York — LOUIS BERNSTEIN, Pres. — GEORGE PINCUS, Gen. Mgr.

'Swagger' Program Off Air as WJZ Fails to Renew Time After 13 Weeks

WJZ, N. Y., has refused to renew the "Swagger" commercial, the program that has caused more of a disturbance in the music business in N. Y. than anything in years, and the show goes off the air after next Sunday's (9) broadcast. Since WABC, WEAF and WOR, all N. Y., had previously been approached by the sponsor for time and could not clear any, apparently the show will not be aired over any of the N. Y. majors after its demise on the ABC (Blue) outlet.

Since the start of the program, 13 weeks ago, music publishers have been in an uproar against its idea. Leader of the band on the commercial is Val Olman, whose brother's (Chauncey Olman, a lawyer) office is listed as the address of a Bradley Music Co.

Bradley firm is affiliated with Broadcast Music, Inc., in one of the latter's $48-per-plug music publishing deals and, when the program first hit the air, it was performing as many as 18 songs each half hour. Since the normal number of tunes most leaders can cram into a half hour is nine, and since virtually all of the songs Olman's band used were published by Bradley, publishers aligned with the American Society of Composers, Authors and Publishers hit the ceiling. They saw the 11:30-to-midnight slot lost to them on WJZ seven nights weekly, since the show was a cross-the-board affair.

After numerous complaints, WJZ officials stepped in and told Olman to mix up his programs, and finally refused to renew the show altogether. However, while Olman was free of WJZ fetters, he had performed Bradley tunes as many as 65 times in one week, which, at $48 per from BMI, equalled to quite a bankroll.

There Are Plenty Other Bands Need Hypnotism More Than Spivak's Does

Martin Sweeney, manager of the Commodore hotel, N. Y., put the damper on a p.a. stunt set to be pulled with Charley Spivak's orchestra last week in that hostelry's Century Room. Arrangements had been made for a hypnotist to do his stuff on each musician in Spivak's band, apparently to determine the effect on their musicianship.

At the last minute, Sweeney put his foot down asserting he didn't want such goings on in the Century Room.

British Best Sheet Sellers

(Week Ending, Nov. 23, '45)

London, Nov. 23.

Two Sweethearts .....Dash
Gipsy .....Maurice
Said It Again .....Connelly
Symphony .....Chappell
Bell-Bottom Trousers..Connelly
Coming Home .....Maurice
Carolina .....Dash
Just Prayer Away ....Connelly
Chewing Piece Straw.....Wood
Blue Serge Suit.....Chappell
Under Willow Tree.Macmelodies
Let Him Go .....Yale

AL BRACKMAN TO HEAD RECORDINGS FOR BIG 3

When Al Brackman returns from the Army shortly he'll rejoin The Big 3 (Robbins, Feist and Miller Music) in a new capacity of recording and e.t. manager. He was formerly chief publicist.

Jack Robbins' boy, Howard (Buddy), is also due back about the same time, but he'll take charge of Robbins Artists Bureau.

Ballots Out on ASCAP's Appeals Board Switch

American Society of Composers, Authors and Publishers last week mailed ballots to its membership on a Gene Buck-proposed amendment to the by-laws. Buck's idea, presented at the semi-annual membership meeting a couple months ago, is to increase and divide the Society's Appeal Board.

It's proposed by Buck that instead of the three men who currently comprise the Appeals Board, and who judge all problems coming before it, whether they be advanced by publishers or writers, that the group be increased to 10 men. These 10 would be evenly made up of five writers and five publishers and complaints from each of the latter faction would go before the proper five, i.e. writers before the writer appeals board and publishers before the publishers.

Ballots, mailed last week, are returnable to ASCAP before Dec. 20.

Rockwell West

Tom Rockwell, president of General Amus. Corp., takes off for the coast this week on his usual pre-Xmas jaunt. He's supposed to be back by Jan. 15.

Rockwell trip is earlier this year due to the fact both he and his wife have been ill during past weeks.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Hal Aloma*	Lexington (300; 75c-$1.50)	59	2,075	105,950
Johnny Long*	New Yorker (400; $1-$1.50)	6	2,000	12,425
Frankie Carle	Pennsylvania (500; $1-$1.50)	7	2,625	17,025
Emil Coleman*	Waldorf (550; $2)	8	3,300	28,500
Art Mooney	Lincoln (275; $1-$1.50)	12	850	10,700
Guy Lombardo	Roosevelt (400; $1-$1.50)	6	2,825	21,075
Woody Herman	400 Club (850; $1-$1.50)	1	3,100	5,675
Charlie Spivak	Commodore (400; $1-$1.50)	5	2,075	10,375

** Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show. Waldorf, Frank Sinatra.*

Chicago

Gene Krupa (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Some 6,000 for the drummer boy.

George Olsen (Empire Room, Palmer House; 700; $3-$3.50 min.). Builders, doctors, traffic men and savings-&-loaners, convening in the hotel, turned out 10,200 strong for Olsen, Minnevitch Rascals, et al.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Hitting seasonal stride with upsurge to 4,500 covers.

Location Jobs, Not in Hotels

(Chicago)

Harry Cool (Blackhawk; 500; $2-$2.50 min.). Cool, Joey Rardin and Rossi Sisters drew 3,800.

(Los Angeles)

Lionel Hampton (Trianon, B. South Gate, 3rd week). Climbed once more to grab greatest record take here of 11,800 entrants.

ANOTHER LYRIC MAG DUE ABOUT JAN. 15

Moe Gale, in association with attorney Andrew Weinberger and Barney Young, is planning the publication of a song lyric book to add to the three currently on the market. To be called "Song Time," the new sheet will hit newsstands about Jan. 15.

So far, the new sheet has no definite deals for lyric rights, buts is in negotiation with Robbins Music, which has non-exclusive arrangements with other publications of the same type, and several others.

Young, Gale and Weinberger, along with Saul Immerman, have an interest in the sheet music rack business developed by them earlier this year currently being operated by Immerman. It's called Song Distributors, Inc.

Musicraft Pacts Gross As Musical Director

Walter Gross, widely known pianist, was signed by Musicraft Records last week as musical director. He starts with the firm immediately, having been discharged from the Army recently.

Report O'Connor Leaving F. Waring; New Mag Deal

John O'Connor is reported leaving Fred Waring, whom he personally represented for many years. This report has been up before but, while unconfirmed, is supported by intra-Tin Pan Alley reports with O'Connor's venture into a new music trades monthly which may ultimately become a weekly.

George Goodwin, head of Tune-Dex, is backing the new music trades sheet, with Washington bankroll reportedly in it as well.

JACK PALMER
AND HIS SEXTETTE
CURRENTLY
HICKORY HOUSE
NEW YORK
EXCLUSIVE MANAGEMENT
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.
745 Fifth Ave., New York 22 PL. 5-0078

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An All-Time Favorite
DIGGA DIGGA DO
Music by . . .
JIMMY McHUGH
Published by
MILLS MUSIC

MILLS TOP TUNES
THE BLOND SAILOR
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
WELCOME HOME
JAZZ PIZZICATO
MILLS MUSIC, INC.
1619 Broadway, New York 19, N. Y.

VIBRAPHONE FOR SALE
AP. 7-0315, Brooklyn
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SONGWRITERS, MELODIES
PIANO ARRANGEMENTS
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DICK REYNOLDS
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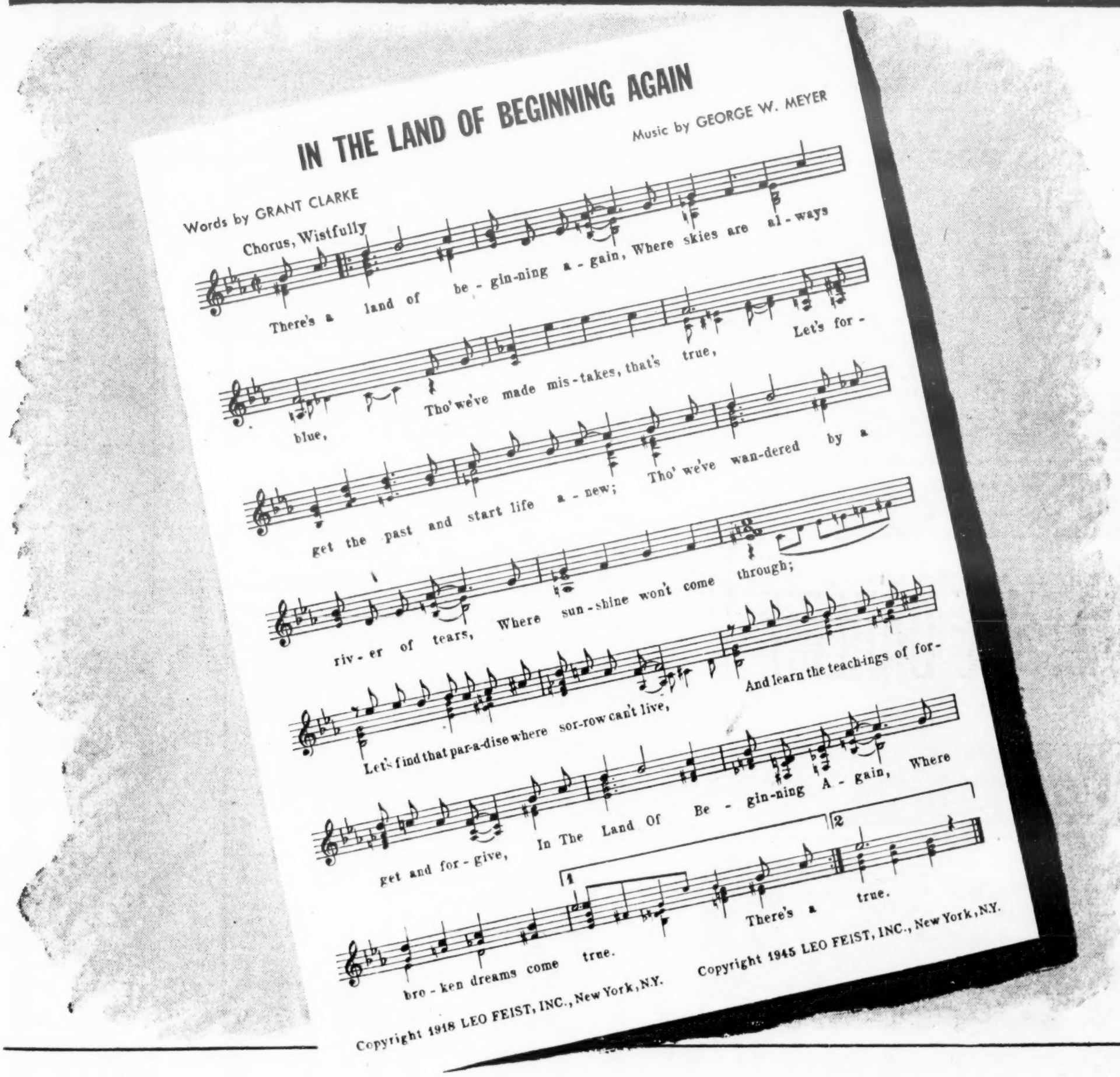
Introduced by the SATISFIERS
on the PERRY COMO Chesterfield Supper Club Program
YOUR FATHER'S MUSTACHE
(The Mustache Song)
By LARRY STOCK, JAMES CAVANAUGH, IRA SCHUSTER
Paull-Pioneer Music Corp. 1657 Broadway, N.Y.
MAC GREEN, Hollywood MAX MAYER, Pres. IRVING ULLMAN, Chicago

TO HARRY WARREN'S GREAT TUNE, A GREAT NEW LYRIC BY BOB RUSSELL HAS BEEN ADDED TO MAKE A GREAT NEW SONG...
CARNIVAL
Sensationally Recorded by HARRY JAMES (Columbia 36827)
TRIANGLE MUSIC CORP. ROCCO VOCCO, Pres.
1619 BROADWAY • NEW YORK 19, N. Y.

Bing Crosby Sings for The Big 3

IN THE LAND OF BEGINNING AGAIN

Words by GRANT CLARKE • Music by GEORGE W. MEYER



Sung by BING CROSBY and featured in The Rainbow Production

"THE BELLS OF ST. MARY'S"

Opens DECEMBER 6th at the RADIO CITY MUSIC HALL

A FEIST PUBLICATION

FOR NEW ARTIST COPIES AND ARRANGEMENTS, PHONE *PHIL KORNHEISER, Mgr.* STANDARD EXPLOITATION DEPT.

• THE BIG 3 • 1619 Broadway, New York 19 • Circle 6-2939

10 Best Sellers on Coin-Machines

1. It's Long Long Time (9) (Morris)	Harry James	Columbia
	Bing Crosby	Decca
2. Might As Well Be Spring (3) (Willms'n)	Dick Haymes	Decca
	Margaret Whiting	Capitol
3. Chickery Chick (5) (Santly-Joy)	Sammy Kaye	Victor
	Gene Krupa	Columbia
4. That's For Me (8) (Williamson)	Dick Haymes	Decca
	Artie Shaw	Victor
5. I'll Buy That Dream (11) (Burke)	Harry James	Columbia
6. Till End of Time (15) (Santly-Joy)	Perry Como	Victor
Polonaise (14)	Carmen Cavallaro	Decca
7. Blond Sailor (6) (Mills)	Andrews Sisters	Decca
8. I Can't Begin to Tell You (1) (BVC)	Bing Crosby	Decca
	Harry James	Columbia
9. Symphony (1) (Chappell)	Freddy Martin	Victor
	Benny Goodman	Columbia
10. If I Loved You (17) (T. B. Harms)	Perry Como	Victor
	Bing Crosby	Decca

WAX WORKS

By BARRY GRAY

(WOR-Mutual's All-Night M.C.)

Guy Lombardo (vocal by Tony Craig) "White Christmas"—"Anniversary Waltz" (Decca 18717). By now buyers, listeners, etc., know what the Xmas pop carol should sound like. This isn't it. The Lombardo group use the well identified piano intro, building into many reeds in unison. After 32 slow bars of business man's bounce, and when you're well annoyed with the unending sameness of it, Tony Craig debuts with a draggy, uninspired vocal. Craig never comes off; the result is all nasal. Following the vocal, the Lombardos swell into a crescendo of syrupy saxophones, tinkly pianissimo's, and footslogging, flourishes. It'll sell, however, to the same people that choose Guy Lombardo the top band of every year. And there must be a million of 'em. "B" sounds like the same number only it develops it's the "Anniversary Waltz." Jimmy Brown, reed-man, does his usual vocal turns. And he doesn't disappoint you; he sounds like a reed-man—singing.

Russ Morgan (vocal with orch.) "That Feeling in the Moonlight"—"You're Nobody 'Til Somebody Loves You" (Decca 18724). This disk by Russ Morgan & Co. gives you a nostalgic feeling. That's all. Russ Morgan then plays a highlighted piano. That's all. Russ Morgan then vocalizes once more. That's all. Perry Como's disk best by far. "You're Nobody 'Til Somebody Loves You" (reverse side) suits Morgan's manner moderately more, for it allows him to use the lower register which will register at hearthside, and at the dimly-lit juke spots. For same reason, it becomes extremely danceable for those cheek-to-check joints. This side is best buy of this tune.

Irving Caesar (vocal with orch) "Al Smith Memorial Song" (Majestic T-265). Someone sold the merchandise-wary Majestic moguls. Ostensibly a musical tribute to a beloved American, actually it's an overhoked Irving Caesar manuscript. Al Smith's memory certainly deserves a musical tribute, but not this. Both sides are used by Majestic for this effort, and they ain't majestic! (Maj is also getting out a Memorial Album.)

Helen Forrest (vocal with Mannie Klein orch) "My Guy's Come Back"—"I'm Glad I Waited for You" (Decca 18723B). This is really a week for disks by Decca. They've filled the keg and tamped it with this release by Helen Forrest, backed by Mannie Klein's combo, called "My Guy's Come Back" Both Miss Forrest and Klein do a fine job. Good boogie-woogie handling, a fine bounce vocal by Miss Forrest, and still adds up to nothing. Nice bit though with Miss Forrest and the solo trumpet blending. Jule Styne and Sammy Kahn have scripted the sharps for Miss Forrest's "B" side. With background effects handled by Mannie Klein, "I'm Glad I Waited for You" still sounds like a hep arrangement of "Meet Me Tonight in Dreamland," and that isn't fashionable. Poor tune with good work by Miss Forrest and Klein leave it below par.

MUSIC BOURNE TO LIVE
I'D CLIMB THE HIGHEST MOUNTAIN
(If I Knew I'd Find You)
BOURNE, Inc.
799 Seventh Ave., New York 19, N. Y.

SANTLY-JOY Standards
CALL ME DARLING
SANTLY-JOY, Inc.
1619 Broadway, New York 19
Tommy Valando, Gen. Prof. Mgr.

Col. Pic Deal on Tap For Billy Williams

Billy Williams, vocalist with the Sammy Kaye orchestra, may leave that band soon for pictures. Negotiations are on currently with Columbia Pictures, whereby Williams would go into western roles as a singer-gun slinger.

Williams recently began making recordings under his own name and separately from Kaye's orchestra, at RCA-Victor, which records the band. He cuts western material exclusively.

Pancho Orch to NO After Sambaing 12 for Decca

Pancho, with a reorganized band, opened yesterday (Tues.) at the Beverly Country Club, New Orleans, under MCA booking at $2,500 a week for 11 men, including expenses.

Pancho just completed a 12-side album of sambas for Decca, utilizing many key men from Andre Kostelanetz's organization.

BLUE BARRON OUT OF ARMY, WILL REST

Blue Barron was discharged from the Army last week, but won't resume maestroing his band until after the first of the year. Leader is currently in N. Y., and will rest before going back to work.

Barron was in service over three years and during that entire time his band has been kept intact, working under his name with various substitute leaders. His is the only combination that was able to achieve the distinction of avoiding breaking up after its leader was drawn into service, at least among the so-called name combos.

Peatman

Continued from page 39

decided upon and the trade papers asked to cooperate. This move is not designed or thought to be a cure-all, but rather an attempt to minimize the problem. It's felt that violations can never be completely stopped.

Prior to the meeting at which Dr. Peatman's listing was decided as the partial answer to industry ills, various major music publishers had met in N. Y., as cited by VARIETY at the time, and decided that the American Society of Composers, Authors and Publishers had nothing to do with their problem.

Change Pluggers' Lives?

Use of Dr. Peatman's tabulations will alter completely the methods of securing plugs and will also have an effect, as a side issue, on the lives of contact men since late night work will not be so frequent. And it's hardly likely that any men will lose their jobs because of it.

Peatman bases his survey on audience-coverage, which means that, in order to make a showing on this list, quality of performance will supercede quantity. That's it in a nutshell. Dr. Peatman actually measures various factors, such as listener rating of programs, number of stations they are broadcast from, etc., but the "quality" performance is the biggest factor. This will have the effect of swerving plugger attention from mostly late night N.Y. originations, usually band remotes, to daytime and early evening plugs with highly-rated commercials the same ultimate object. Sharper emphasis will be placed, too, on Chicago and Hollywood originations that do not hit N. Y. since these plugs are also taken into account by Peatman. His list will cover from 11 a.m. daily to 1 a.m. and his work will begin on Friday morning and end at 1 a.m. the following Friday morning (or Thursday night).

In installing the Peatman system as a yardstick of performance measurement, each trade paper will use the top 30 songs, listed alphabetically and with only publisher-designation, plus film and legit origination credits, exactly the same as Accurate's list is published currently.

It's hoped by this method to minimize the importance of band remotes and other late evening programs, and also to eliminate "drives." As an example of how the Peatman system tabulates the results of methods some publishers have used to make a showing on the Accurate listing, there is the case of a song that several weeks ago underwent a "drive" and wound up first. On the Peatman list it was in 40th place for virtually the same period, due to the fact that the majority of its performances were late night WOR orchestra shots that did not get much listener attention.

There has been much discussion and dissension among some industry people over the change from Accurate on the grounds that paying can be accomplished with daytime radio as well as late night bands. Publishers feel, however, that since many midday broadcasts, either sustaining or commercial, work with arrangements supplied them by station libraries, and are operated by people well paid for their efforts, that the payola evil will not be able to rear its head very high.

Broadcast Music, Inc., when it learned of the substitution of the Peatman system for Accurate, was bitter over the change. Ironically enough, it was BMI that originally encouraged the start of Dr. Peatman's efforts in 1941. This occurred at the time of the radio-ASCAP fight.

It has been estimated that the system of paying for plugs has cost the music industry, publishers or individual contact men who have done it on their own hook, in the neighborhood of $500,000 annually.

'Variety,' Nov. 28, said:—
"THE BELLS OF ST. MARY'S . . . Boffo box office . . . and another bright spot is Crosby's solo work
ON
AREN'T YOU GLAD YOU'RE YOU
By JOHNNY BURKE and JIMMY VAN HEUSEN
BURKE & VAN HEUSEN, Inc.
1619 Broadway, New York 19, N. Y. MURRAY BAKER, Gen. Prof. Mgr.

WILL OSBORNE'S NEW MUSIC
(U. S. Patent No. 2,059,898)
Abbott and Costello Show
For Camels, Thursdays, NBC
2nd Season
Personal Representative:
EDWARD SHERMAN
MANAGEMENT: M.C.A.

AGVA, Shangri-La, and Noel Sherman Settle Dispute, 'Unfair' Rating Lifted

American Guild of Variety Artists and Dewey Yessner, operator of the Shangri-La, Philadelphia, amicably adjusted differences early this week. Subsequently, AGVA lifted the "unfair" action against the spot and Yessner is busy booking his first show since the club had been put on the blacklist by the union's Philly local more than a month ago.

Controversy between AGVA and Yessner stems back several months ago when Noel Sherman, who had been producing the shows at the nitery, filed a claim for $8,000 allegedly due him from the nitery. AGVA entertained the complaint because Sherman claimed that a goodly portion of the amount due him was for salaries he personally had paid acts working in his revues at the hitery. AGVA went after Yessner to collect, not because of the producer, but because acts' salaries were involved. Yessner, notified of the complaint, did nothing about it which forced the Philly AGVA branch to declare him "unfair."

Yessner retaliated by obtaining a temporary injunction restraining AGVA from interfering with his booking of acts and with his business. This was granted in Common Pleas Court, Philadelphia, three weeks ago, with AGVA's attorneys trying to block a permanent stay. Latter action was set to come up next week, but court action has now been withdrawn.

After the injunctive proceedings, Matt Shelvey, head of AGVA, found discrepancies in Sherman's claims. Shelvey agreed that Sherman would have to seek his redress via the courts.

After the "unfair" listing was lifted Monday, both Sherman and Yessner signed releases to each other for the amounts allegedly due. Shangri-La will preem a new show this week.

Jerry Lester has been signed to succeed Joe E. Lewis at the Copacabana, N. Y., starting Jan. 3. King Sisters and Phil Regan also set for that show so far.

Wife of Labor Man Killed In Club Brawl Settles Suit

Minneapolis, Dec. 4.

Mrs. Annabelle Schneider, widow of the labor leader shot and killed by the co-owner of the Casablanca night club, a leading loop nitery, during a fight in the spot has settled her $10,000 suit against the club's owners out of court. It's reported she received $8,000 in settlement.

Rubin Shetsky, the co-owner, who claimed self-defense, mysteriously disappeared during his trial for murder. No trace of him has been found. He was found guilty of murder in absentia.

3 Teen-Agers Handed Life for Murder Of Chi Nitery Manager

Chicago, Dec. 4.

Three teen-age thugs were found guilty in Criminal Court here Friday (30) of the murder of Carl H. Dahlquist, manager of the Town Casino, Loop nitery, last Aug. 16. They were sentenced to life imprisonment.

Dahlquist was shot to death in his office in the boite when he resisted a robbery attempt. Men drawing life from Chief Justice Harold G. Ward for the crime are Joseph Gilmore, 19, who had worked as porter in the spot; James L. Jones, Jr., 18, and Robert White, 19.

Maestro Buys Into Club

Dallas, Dec. 4.

Herman Waldman, well-known in band circles throughout the Southwest and for the past several months featured here at the Sky-Vu Night Club, has purchased a half interest in the night spot from Ben Freidman, who has operated the spot for the past three years.

Waldman will continue his present duties as maestro.

Take Warning, Boys

Chicago, Dec. 4.

Night clubs will be driven out of business by prohibition's return unless they go into the soda pop business, according to Mrs. Margaret C. Munns, national secretary of the Women's Christian Temperance Union. "People have learned the curse of alcohol and its evil influence on young people in this nation," she added.

Mrs. Munns also stated that the W.C.T.U. would plug the return of the dry area in their forthcoming international convention skedded for Toronto in 1947.

Iceland, N.Y., Club Sold For $160,000 After AFM Local Boosts Salaries

Iceland, N. Y. nitery was sold last week by Mike Larsen, for a reported $160,000 to Abraham Goldstein, part owner of Duffy's Tavern, a midtown N. Y. restaurant. Contract has been drawn up and is being held in abeyance subject to okay by the Alcoholic Beverage Control Board of the transfer of license.

Larsen, who operated the club for five years, declared that change of classification from B to A by Local 802, caused him to sell the place.

He said that successors will maintain the present policy.

LONG-SCARCE MIDGETS NOW DIME A DOZEN

Chicago, Dec. 4.

Anybody want a midget? They're a dime a dozen now.

It hasn't been like this for almost four years now, inasmuch as hundreds of the little people of showbiz put the old makeup kits in mothballs after the war started, to take close-work jobs in war plants that no normal-sized person could fill.

With layoffs, occasioned by reconversion of the plants back to production of civilian goods, the shorties are once more ganging up on booking offices.

Universal Attractions has added a cocktail and cafe department headed by Billy Austin.

Florida Nitery Offers Danny Kaye $90,000 for Four Weeks, 50Gs Deposit

Nitery Dog Scraps

Chicago, Dec. 4.

Tucked in among the cutlery and crockery on Chi nitery tables these nights are white paper bags lined with wax paper. Printed on the outside of the bags is this message:

"You who love your dog enough to carry home something they like in this bag will, we hope, help the dog who has not the good fortune to be yours and needs a handout desperately. Send your contributions to Orphans of the Storm, Inc. (Signed) Irene Castle McLaughlin."

Battle Over Personnel May Halt NTG Unit's Date at Pastor's, N.Y.

Cancellation of the NTG (Nils T. Granlund) deal with Tony Pastor's Uptown, N. Y., appears imminent, because of a squabble over chorus girls. According to a spokesman for the club, Frank Bruni, operator of the Florentine Gardens, Hollywood, where NTG is current and, who is packaging the show coming east, is seeking to cut down the operating cost of the unit by sending out with it a line of inferior girls.

Pastor manager declared that he's even ready to accede to Bruni's demand of posting $48,000 in advance, representing eight week's salary, if and when the current Florentine Garden show is ready to come east intact.

Pastor's Uptown was ready to change label of the spot to Club Frivolity for NTG. It was the name of the spot where Granlund made his rep as a nitery showman.

Lucille Manners, radio and operatic soprano made her nitery bow at the Syracuse hotel, Syracuse, Tuesday (27).

Florida niteries are preparing to pay fantastic prices for name attractions in anticipation of the biggest season in many years. One of the highest offers for a cafe date on record is the $90,000 assertedly offered Danny Kaye by the Colonial Inn, Hallendale, Fla., for four weeks. Spot wanted to show its good faith by plunking down $50,000 in advance. Offer, however, was refused by Kaye.

Same spot also put out a bid for Milton Berle, dangling $16,000 weekly and a four-week contract before him. Berle, who last week turned down an offer to go into the Carnival, N. Y., similarly nixed the offer because of a desire to return to radio. Berle closes soon in the legiter "Spring in Brazil."

Colonial Inn now is dickering for Jimmy Durante, and has pacted Xavier Cugat's orch, at $5,000 weekly.

The Beach Riviera, has pacted Ethel Merman, Mario and Floria, and Enric Madriguera's orch.

Even spots that won't or can't take the covers off green-felt tables, are spending heavy money on talent this season. Florida bonifaces believe this year will see the heaviest killing in history, predicated upon the belief that evacuation of Miami and Miami Beach hotels will bring in hordes of civilian spenders, who couldn't get accommodations last year. Again, the midnight curfew in effect during service occupation of the town, is off and niteries if they choose can remain open until 7 a.m.

Morris Agcy. Additions

Topped by the signing of Ray McKinley, who led the Glenn Miller Army Air Forces Band overseas, the William Morris agency enjoyed an extremely active week in signing up band properties. Among the bands pacted were Ramon Ramos, Panchito, Dacita and Phil Wayne.

Acts recently signed by the agency include Jean Sablon, Tommy Wonder and Jackie Heller.

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Best Wishes for the Holiday and the Year to Come

Chi Cops and Military Police Mount Plans to Clean Up Clip-Roll Joints

Chicago, Dec. 4.

Loop's basement bistros and upholstered manholes are in for a spanking from local military, municipal, and price authorities unless rising clip practices come to a sudden halt.

Military Police and Shore Patrol have threatened at one time or another during the war to take steps against some of the Loop establishments, which prey upon servicemen particularly, but until last week, when they met with municipal police authorities to discuss measures and compare notes, nothing of a concrete nature was done. Since then, the Naval Shore Patrol has placed one joint, the Three Deuces, out of bounds to its personnel, and is preparing to do the same to others more prominent in the small nitery field.

Prices in the Loop, and along Randolph Street especially, are between 20% and 30% above ceilings for joints of that type. Local OPA board admits that some of the boites are operating extra-legally, since they have not turned in to the board ceiling price lists, required as of 1943.

Combined with the cash clip is fact that the cheapest sort of booze is served. Former manager of the Prevue, who left to enter the advertising business, told VARIETY that few joints serve a full portion of liquor to any customer, but that shot and jigger glasses are rigged almost solid, holding less than three-quarter of an ounce in most cases.

Jack-rolling of both servicemen and recent dischargees has taken a jump far above average, especially with Navy personnel, who are paid in full in cash upon discharge. Army has had less trouble, since dischargees are paid a cash sum sufficient to get them home, with the remainder sent on by check. The vet's dollar is a magnet for shills and sharp operators, female variety in particular.

A new angle has been added in the usual shill combination game, with pseudo-servicemen approaching an innocent dischargee spotted flashing a roll, and asking the sucker to "help out" with a couple of dates, also in on the clip. Believing guy a brother-in-arms, victim goes and the usual procedure follows, complete with knock-out drops if necessary. This often takes place while the group is still seated in the night spot, and managers admit to seeing it go on. The situation was brought to a head with the recent rolling of a Navy veteran of 2½ years in a Jap prison camp who was taken for $5,100 by a girl, later caught. Management people claim conditions can't be helped, and so far services have experienced difficulty in having civilian shills caught in uniform prosecuted.

Service law enforcement authorities admit they have no jurisdiction over dischargees, and that all they can do is report ases involving these men and women to local police. However, both Army and Navy people feel that they have a moral obligation to see that separatees arrive home safely and with a reasonable amount of their discharge pay unharmed, and that it is in this direction that they are pointing their efforts.

HARRY ANGER TO JOIN WITH MATTY ROSEN

Harry Anger, who resigned last week as managing director of the Earle and Metropolitan theatres, Washington, will combine with Matty Rosen, Jan. 1. New office will be called the Rosen-Anger office.

Anger, who was with Warner Bros. for nine years, was formerly in charge of stageshows at the Earle. Since the house cut out vaude several months ago, he was shifted to theatre operation in charge of both houses.

With Anger's joining Rosen it's expected the pair will go in for unit production. Definite plans aren't set yet.

Ken Murray Scouting Acts for Coast Show

Ken Murray returned to the Coast over the weekend after scouting acts for a new edition of his "Blackouts" vaudeshow at El Capitan, Hollywood. The Berry Bros. and Russell & Renee are among two new acts set, opening around Xmas.

Murray is struck with the effectiveness of "The Valiant," 25-minute dramatic sketch he now uses to close the first half of his 180-week marathon vaudery, and holding attention after 70 minutes of comedy just preceding.

Ted Lewis has been booked at the Latin Casino, Philadelphia, starting Jan. 11. He's in for two weeks with options.

Sinatra's Par Bonus

Frank Sinatra drew a bonus of $7,500 for each of the three weeks he played the Paramount theatre, N. Y., ending last Tuesday (27). He drew the same bonus figure the last time he played the house.

Sinatra's contract with the theatre called for a $5,000 salary. Date just finished was the last option he owed the house on a contract that originally called for $4,000 a week.

HILLBILLY'S MIDNIGHT CONCERT AT $3 SELLOUT

By JOE COHEN

New York's staid Town Hall on Saturday (1) became a virtual 24-hour operation with events starting at 11 a.m. with a lecture and winding up with Burl Ives' recital commencing at 11:15 p.m. Varied shindigs such as the Artiss and Charlotte De Volt harp and piano recital, the Eddie Condon jazz concert and the Werner Gebauer fiddle stanza were sandwiched in between.

The most amazing event of the day probably was the Ives shindig at which the supposedly sophisticated big-towners stayed up until nearly midnight in order to pay a top sum of $3 to hear a hillbilly. It doesn't add up to a lot of localites. It could be pointed out that the balladeer, Susan Reed, at Cafe Society Uptown, keeps folk up until very late with her chanties. But Barney Josephson serves coffee and liquor as added incentives. The same phenomena periodically occurs at the Village Vanguard when Richard Dyer-Bennett appears. There, too, is the added lure of stimulants. The bookers in the Strand building will never believe this even after it appears in print—$3 for a hillbilly at midnight with no strips—no nothing—just a guy with a guitar.

When they hear that not only was every seat occupied but 100 chairs were placed on stage for the overflow, Strand and Gayety building tenants will probably raid the nearest rodeo and sign up any contestant that can open his mouth.

They probably won't be bothered by the fact that Ives ("The Wayfarin' Stranger") brings a note of literacy and a fine expression of folk-art to his calling. His record albums, along with network shows and a stint in the legiter, "Sing Out Sweet Land," have prepared the way for this financial harvest.

Resurgence of a Folk-Art

It could be pointed out that there's presently a resurgence in folk-art interest, probably engendered by the war with boys from all over the country being thrown together in a common cause. It was natural that city lads pick up the folk songs of this country and many from abroad, and learn to appreciate them.

Ives is probably the foremost exponent in this type of art. His work has the added authority of authenticity and his songs have the virtue of being melodic and full of meaning.

But that will be lost on the Strand building percenters. They could more readily see the appeal of Eddie Condon's jazz concert held there earlier in the day. Condon and a group of uninhibited tootlers gave their third concert this year. Lineup included Joe Sullivan and Gene Schroeder, pianists; Wild Bill Davidson and Red Allen, cornetist and trumpeter; George Wettling, J. C. Heard and Kansas Fields, drummers; Bud Freeman, tenor sax; Edmond Hall, Joe Dixon and Peanuts Hucko, clarinet; Brad Gowan and Vernon Brown, trombonists; Bob Haggert and Bob Casey, bass, and Condon at the guitar with Fred Robbins of WOV officiating at the mike. As usual the crowd was "sent" in the two-hour stint.

Bowery, N.Y., Floor Show Doubles Into Theatres

"Sammy's Bowery Follies" will double into vaude from the Bowery, N. Y., bistro for a three-week run-around of RKO theatres in greater New York. Deal was agented by Billy Jackson, talent agent. Unit opens at the RKO Prospect theatre, Brooklyn, tonight (Wed.) for a two-day stand, and will successively play one and two day dates at the Bushwick, Madison, Republic, Tilyou and other RKO houses until Jan. 12. A chartered bus will perambulate talent between theatres and nitery.

Unit includes Frank Gerard, Tillie Scheider, Norma Devine, Mabel Sidney, Daisy Lewis, Dora Pelletier, Marty Reed, Billie Dauscha, Flo Reed and Charles Corrigan.

Michigan and Detroit Authorities Launch Probe Into Club Ownerships

Detroit, Dec. 4.

Michigan Liquor Commission, Detroit police and the Michigan Securities Commission, goaded to action by bitter newspaper editorials and "inside" by-lined newstories in Detroit papers, have started an intensive investigation of the men behind the men in the cafes, night clubs and private clubs in Michigan, and especially Detroit.

Glenn C. Hague, a special attorney assigned to the Commission, and an able detective, has been assigned to do nothing but dig out the guys behind the guy behind the bar.

Tenor of the news copy that has forced officials into action is that the prohibition era toughies are back and going strong.

Newspapers here have claimed that hoodlums are paying up to $20,000 for liquor licenses. Coin is paid through "front" names because a police record has a hard time getting past the State Liquor Control Commission. The Free Press alone claims to have turned up 17 such places simply by turning its police eporter loose for a week.

There's a lot of truth in the suspicions, but what to do. Cops can't arrest without warrants. There's no law against a gangster lending money to a guy without a police record to front for him, except that the broad policy powers of the Commission could stop it if they could find it.

The Liquor Commission has said it has no power over the "transfer" of licenses already issued, thus further complicating the situation. However, Michigan law stipulates that there shall be a maximum of one license for each 1,500 of population. This would give Detroit about 1,100 bars.

However, there are about 2,700 liquor places in Detroit. If the Commission really gets tough, a lot of licenses will not be renewed. Detroit police say the "brokerage" in licenses is so bold that several characters are doing it full time. But try to get proof that will hold up in court.

The Securities Commission comes into the picture because it licenses private clubs, which are allowed after-hour selling privileges under certain conditions. The clubs have likewise been racketed—one raid turning up enough gambling equipment to take anyone back to the "good old days"—but the Securities Commish says only a change in the law can give it authority to break it up. Such a change almost certainly will be brought to the floor of the next legislature. It will provide, thinks Harold Groehn, Commish secretary, for close supervision and no locked doors.

Groehn, Hague and Inspector Kennedy Lawrence of Detroit's vice squad are confabbing this week (4) on pooling their resources to curb the situation.

GI'S RED CROSS CLUB, LONDON TURNS CAFE

London, Nov. 27.

"Rainbow Corner," famous GI's hangout in the heart of Picadilly Circus here, has been acquired from the Red Cross by a London catering firm for $120,000. Firm will take over next spring, retaining the original name.

An enlisted man's club, the "Corner" was the central Red Cross establishment in London. GI's could get sleeping accommodations there for about 40c nightly, and had access to a snack bar, a restaurant and a dance floor. Red Cross also booked guided tours through the city from the "Corner."

Benny Davis to Write, Stage Copa, Miami, Show

Benny Davis has been signed to write and stage the new show at the Copacabana, Miami Beach, starting Dec. 20. Spot has one of the heaviest talent budgets in the area and will open with a show including Johnnie Johnston, Jan Murray and Russell Swann.

Joe E. Lewis has been set for the January show and Ritz Bros. are slated to open in February.

Thompson-Tilton Concert

Johnny Thompson, radio's "Song Salesman," will be guest soloist during the all-Gershwin concert Paul Whiteman's orchestra is presenting at the New Rochelle (N. Y.) High School Dec. 15, for the benefit of the New Rochelle Hospital.

Martha Tilton, singing star of Whiteman's Philco-"Hall of Fame" program, will sing several duets with Thompson, in addition to solo offerings of her own.

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The Luck o' the Irish

By William Kerry Halligan

Maybe this piece should be titled "My Vines Have Sour Grapes"? It has just occurred to me that three former Friars, good men and true, who had been given the old heave-ho from the barren wastes of Beverly Hills where the yesmen meet the guessmen, have scored an unusual success in little old New York. Eddie Foy, Jr., whose right name is Fitzgerald; Edward Dowling, alias Nelson Degotia, and Frank Fay, better known as Faysie, are sitting on top of the world. Well, perhaps not the top, but a penthouse at the Ritz Towers will do until we find a modern Shangri-La for these three Friendly Sons of St. Patrick. Then along comes William O'Dwyer and gets himself elected to a four-year headache, making the Irish backfield at Notre Dame green with envy.

It seems that out of sheer desperation, Young Foy, who is a mere 40, got himself conned into going with a turkey that turned out to be chicken a la king. The San Francisco press were unanimous in declaring that "The Red Mill" was dated and had little to recommend it to John Q. Public. Imagine their surprise when New York took it to its friendly bosom and turned out in droves to see the former Montgomery & Stone musical. It was first produced the year that Eddie Foy, Jr., was born. Well, a flop in San Francisco and a hit in New York is better than vice versa. Anyway, Eddie Foy, Jr., who has one of the greatest names in show business, has at last struck pay gold.

Well, look who his partner is—Michael O'Shea, no less and better than a green hand (pardon the pun again), at sneaking into the good graces of an audience.

Now we will move over to the Pulitzer Prize winner and defender of the faith, Frank Fay, better known as Faysie. Every one always said that Faysie had a little rabbit in him but when a great big bounding bunny named Harvey came along and captured the hearts of the theatregoing gang even Brock Pemberton, who hates actors but loves rabbits, was surprised. That Fay is tops in his line no one will deny and no one is going to play the lead in "Harvey" like Mr. Fay either—you can have a ticket on that. Last, but not least, comes Mr. Eddie Dowling, now capering in his own show, the Critics Award, "The Glass Menagerie."

Well it's a great year for the Irish and no mistake. We have the once-beaten St. Mary's, the Galloping Gaels, out California way; once-beaten Holy Cross and Notre Dame, plus the three stalwarts in Manhattan scoring every performance. What will the neighbors say—the casting directors and the cinematic prognosticators who wouldn't let any one of the three Friars Alumni within a mile of their gates? Hollywood has given the great majority of vaudeville actors the brush and it's time they woke up to the fact that the greatest school for comics in the world was the old two-a-day. In any event, an audience's roars of laughter prove that a man is funny, and that's more than can be said for a cutting room floor. Three great monikers for a marquee—Fay, Foy and Dowling. Green years ahead.

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AGVA Sets Up Dallas Office, Revises Heads Of 3 Other Locals

American Guild of Variety Artists last week set up its Dallas local in a suite of rooms at the Baker hotel in that city. New local will have supervision of niteries and vaude theatres in Ft. Worth, San Antonio, Dallas, Tulsa and Oklahoma City.

New local is headed by Florine Bale, who for years had been in charge of AGVA operations on the west coast. Miss Bale had been in the territory for several months doing preliminary survey work. She has effected an arrangement for an AGVA tiein with the Labor Council of Dallas and is also cooperating with allied theatrical unions in setting up of a Theatrical Federation. Latter will include representatives of other unions whose membership is employed in either theatres or niteries.

In line with its expansion plan to provide adequate coverage throughout the country, AGVA will also set up a new local in New Orleans in mid-January. Allen Nickerson, currently in charge of the AGVA branch in Providence, R. I., will head the new local of the union, with Cliff Barnes succeeding him in Providence.

A change in toppers in the Baltimore-Washington territory is also being made. Gene Dover, formerly in charge of the AGVA office in that territory, is taking a six-months' leave of absence and will be succeeded by Charles Senna.

AGVA Board Awards Comic $175 Salary Duke

Hal Hixon, comic, was awarded $175 salary claim by arbitration board at American Guild of Variety Artists this week against Don Smith, operator of the Carousel, N. Y. nitery.

Hixon and four other acts had been booked into the spot last October for a six-weeks engagement, according to the complaint. All withdrew after the second week, but Hixon elected to remain an additional week for which he sought compensation.

Board comprising Ted Claire, George Ross and Wally Jackson, ruled that inasmuch as he held a contract and didn't elect to withdraw with other acts, he was entitled to payoff.

Saranac Lake

By Happy Benway

Saranac Lake, Dec. 4.

Ella Langevin Perry, formerly of Worcester and Southbridge, Mass., who recently passed away, did "bits" with the old Bennett and Moulton Dramatic company. She booked this writer for his first amateur date in 1898.

Sig Mealy has been upped for all meals with exercise. That's the last straw before looking up time tables.

Clifford Farmer, Warner Bros. Chicago manager, tried the Windy City ozone for a short time. No dice, so he is back in the colony for an indefinite stay.

Charles Smith and frau motored in from Astoria, L. I., to bedside Margie Regan, who is getting oke reports.

Ed Slagus, who managed a theatre in Brooklyn and who has seen too much bed routine here, has been upped for dinners and suppers with lounge room exercise.

Helen Grupp, Edwin Rehberg, Rufus Weathers and Muriel Sheedel all handed good clinic report as a holiday gift.

Duncan McGuire and daughter Kitty, accompanied by Robert Kellehar, in from Mineola, L. I., to bedside Kay "RKO" McGuire, who is progressing O. K.

E. E. Meredith, columnist with the Fairmont, West Virginia, Times, who takes time out to laud this colony, was at one time associated with the late Mark Vance on VARIETY and "The Show World". He likes to vacash here.

Write to those who are ill.

Palmer House, Chi, May Be Sold to Hilton Hotel Chain for 19 Million

Chicago, Dec. 4.

Conrad M. Hilton, head of Hilton hotel chain is here negotiating with Palmer Potter family for purchase of Palmer House. One of the country's leading hotels, transaction is said to involve $19,000,000.

Hilton also owns Roosevelt and Plaza, New York, Town House and Ambassador, Los Angeles, and Stevens, world's largest hotel in Chicago. He bought latter last February for $7,500,000, and L. A.'s Ambassador just a few weeks ago.

Palmer family is on a selling binge, having recently sold their Rococo family masion on Lake Shore drive to an eastern syndicate, which will erect a skyscraper apartment building on the site. Palmer House has been their property since the Civil War. It was one of two Chi hotels that didn't go into receivership in the early 30's.

LICENSE BATTLE WON BY SAN ANTONIO CLUB

San Antonio, Dec. 4.

Controversy regarding the operation here at its present location of the Seven Oaks Night club, apparently is settled.

City Council has agreed to permit operation of the dance spot for another year.

This permission was granted upon assurance from Col. B. F. Chadwick, owner, that he planned to build a new $100,000 spot outside the city limits. He asked for a year's operation of the Seven Oaks at its present location, which was granted.

Dorothy Collins Upped At AGVA Headquarters

Dorothy Collins, who for the past two years has been secretary to Matt Shelvey, national head of American Guild of Variety Artists, was upped this week to "co-ordinator of national office affairs." She will be headquartered in New York.

New duties will make her a liaison rep of the national office with locals of the field, with Miss Collins handling adjustments and trouble-shooting for the national office on problems of the union and its membership and, of course, bringing the major and more important problems to Shelvey for adjustment.

Dave Fox, head of the N. Y. local of AGVA, will now double as chief administrative assistant to Shelvey with Miss Collins' promotion givin her the third top spot in the union' administrative setup.

Shelvey claims to have given much thought to a choice for the spot and feels that upon efficiency and know how of union matters he could not have made a better selection than Miss Collins.

Harry Foster Due In N. Y. From London for Talent-Exchange Talks

Harry Foster, representing the William Morris agency in London and head of Foster's, Ltd., is expected to arrive in the U. S. shortly after Jan. 1 to discuss interchange of talent between Britain and America.

Following Foster's talks with Morris agency reps here, Dick Henry, in charge of the WM foreign department pre-war, is expected to go to England to look over the talent scene.

All British producers are anxious to sign up top American names for vaude and musical shows. There have been many talks in that direction by English and American agencies, but since quotas have to be worked out between the Variety Artists Federation and the Labour Ministry, consummation of such plans is expected to take some time.

Pepper Goes Home

Dallas, Dec. 4.

Jack Pepper, comedian who toured with Bob Hope overseas, and who headed a radio show of his own last season, returns to his home town here Dec. 3 to m.c. at Abe's Colony Club. Prior to his entering in the Army, Pepper owned and operated the Log Cabin Night Club here.

Timmy Mack, Pepper's partner, will also be on tap here.

Daiquiri Capital Expects Tourism Boom This Season

Havana, Nov. 20.

There's a peace on, and Havana's night spots are preparing to cash in big when the next season opens.

All the big bistros in and near the metropolis, either closed down or working part-time during the war, are going to hit a new stride when the season opens, about Dec. 15. While there will be no room for orchs from the U.S.A., due to union regulations, it's expected that lots of other types of U. S. talent will be booked, and scouts are reported already having left for the States to case the scene for possible singers, dancers, etc.

Sans Souci, which during the war moved lock, stock, and barrel (including family silver service) to Mexico City, is coming back to its road spot just outside the city. The French Casino, closed for a year, is being refurbished. So are Club Zombie, Casablanca, the Montmarte and the National Casino. Latter has been only one of the big places running at all, on a limping part-time sked, but will open up for the full season now.

With U. S. tourists, not to mention those whose wallets are fat with war-earned dough, eager to spread the moola around, and transportation opening up. Havana expects the biggest season in many years, and bonifaces are sparing no effort to line up the best goods possible for the trade from the States.

Already, the flights from Miami number 12 daily, and these are expected to be increased, perhaps doubled, by mid-December. Regular boat trips from Miami to Havana will start on pre-war schedules in January. In addition, the ferry from Key West, capable of carrying 200 automobiles, is also being prepared to resume its run.

Miami's mayor was here recently, lining up things with the tourist officials, and there will be much mutual build-up for the tourist trade between the Florida and Cuban entertainment centers.

Bert Tucker, who recently resigned as assistant to the general manager of the 400 club, N. Y., is the new stage manager of the Latin Quarter, Miami. Club opens Dec. 19 with Georgie Price.

Benny Rubin's Dates

Hollywood, Dec. 4.

Benny Rubin, who has been burlesquing his songs for Four Star records, heads east next week for personal appearances.

Comic goes into the Coronet Club, Philadelphia, for two weeks beginning Dec. 15 and from there into a week's run at Loew's State, N. Y.

RAY BOURBON

OPENING DEC. 11 PLAYTIME THEATRE HOLLYWOOD

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COMIC-SATIRIST

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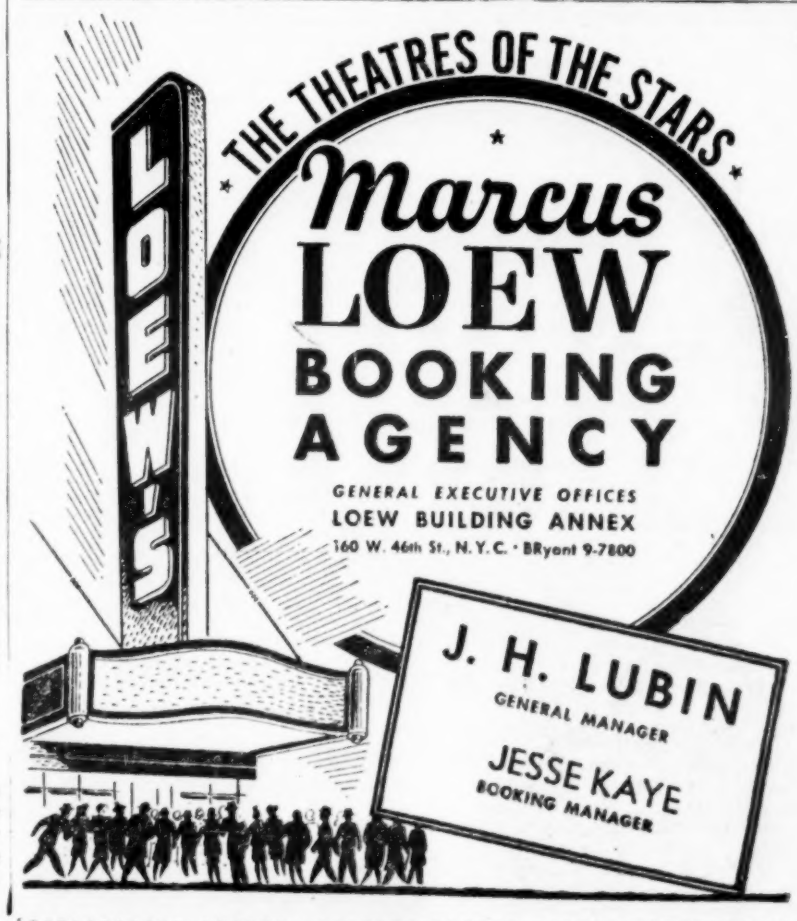

Night Club Reviews

Club Sudan, N. Y.

Andy Kirk Orch (18) with Beverly White; Pops & Louie, Ann Lewis, Babe Wallace, Blair & Henny, Tato & Marta, Mabel Lee, Charlie Davis Line (12), Leon Abbey Quartet; $2.50 min.

The Club Sudan is attempting to repeat history. Located on the site of the original Cotton Club, a Prohibition landmark in Harlem which spawned top Negro bands and names in its day, latter-day revival is patterned closely along the lines of its predecessor, in an effort to lure ofay trade from the downtown sector and entice the cream of the Lenox avenue patronage.

It's apparent that white trade is an absolute necessity if this club with its high talent budget is to survive. Despite wartime prosperity among majority of the Negro population, the section is in no position to support a club of that calibre unless outside patronage comes along. The spot opened at a very unfortunate time Wednesday (21) when the Christmas holidays are coming on, and on the crest of a crime-wave which has hardly affected this comparatively well-patrolled section, but is bound to get reactions because of the publicity involved. A good public relations job will be needed to put venture across.

The room is tastefully decored with only a slight suggestion of Sudanese atmosphere and is brightly colored in keeping with the tropical motif. It has, probably, one of the best lighting systems of any local club, with rectangular bank of overhead lights as well as auxiliary spots which can achieve most of the effects of a vaude or legit house.

Major item on this bill is the Andy Kirk orch with a powerful battery of brasses and reeds and a strong enough beat to bring out the jitterbug in the crowd. They're on for long sessions and more than justify the reasonable $2.50 minimum prevailing here.

Rest of the show has its moments especially while the Pops and Louis, Ann Lewis (New Acts) and Beverly White. Kirk's vocalist who is given a floorshow turn, are on. Pops and Louis are smooth acro and terp workers and make for sizable applause. While the large show runs a compact 58 minutes, Blair and Henny (New Acts) and Tato and Marta, could be eliminated as having no germane bearing on the proceedings. The former stress mugging rather than talent while the latter, sole white turn on the bill, need routines that will mean something. Their ritualistic turn has some interest, but their rhumba work is less than ordinary. Babe Wallace, emcees smoothly and offers a single number in a smooth tenor voice.

Charlie Davis' line (12) paced by Mabel Lee is energetically routined. They're all lookers, and while most of them are unexperienced, they go through some pleasing sessions for good audience reaction. They're garbed in good taste in numbers that include a Latin item and jivey things expected in a sepia spot. Leon Abbey quartet do lull music. *Jose.*

Panther Room, Chi
(SHERMAN HOTEL)

Chicago, Nov. 29.

Gene Krupa Orch (17) with Anita O'Day, Buddy Stewart, Charlie Ventura, Teddy Napoleon, Tommy Pederson, Paul Nero; College Inn Models, with Bob Latimer, Carl Marx; $1.50-$2.50 minimum.

Bands with personalities as disarming, as talented as Gene Krupa up front are few and far between. Add to his sock salesmanship and musicianship an aggregation that rocks the joint with hepcat rhythm and you've got a Panther Room with the ropes up. Autograph seekers are no novelty for Krupa in his home town, of course, but the kids are really making it tough for the music-makers to give with the sharps and flats this time.

Eight brass-5 reed-4 rhythm outfit leads off with wild albeit rhythmic "Blue Rhythm Fantasy," followed by Buddy Stewart's vocal of "Don't Wanna Be Loved." Lad, who has improved greatly since last appearance here, is now a swooner with the best of them. Trio—Krupa on drums, Charlie Ventura on tenor sax and Teddy Napoleon on piano—beat out medley, "Stompin' at the Savoy" and "Dark Eyes" — that seems to start at the rug-cutting payees' toes and spiral through their vocal chords, so enthusiastically is it received. Trombonist Tommy Pederson and violinist Paul Nero are also prominent in the jiveroos.

Anita O'Day, back in the Krupa fold, distinguishes herself with sturdy renditions of "Chickery Chick," "Grown-Up Man," and "Fine and Mellow," winding up with a jitterbug sesh with the maestro and Stewart on "Feeling in the Moonlight" that tickles the crowd. Payoff, with dramatic lighting throwing kingsize shadows of Krupa on walls and ceiling, is "Drum Boogie." As usual, it sends 'em.

Nobody can complain about busted eardrums during intermissions this time, inasmuch as Krupa has toned down the decibel-ringing for dansapation. H.o.'s are the College Inn Models, emceed by Bob Latimer, who parade some old and new fashions, and Carl Marx, who lights up dark corners with his electric schnozz. *Mike.*

Normandie Roof, Mont'l

Montreal, Nov. 29.

The Duanos, Lucille & Eddie Roberts, Jack Guest, Donald Novis, Buddy Clark Orch (14) with Margo Manning; $1.50 min.

One of the best shows yet to grace this room. Combo of acts gives variety and color to a spot that all too often finds the players handicapped by the awkward layout. Nevertheless you just can't keep sock material down, no matter where it's shown, and there's plenty of it here.

Top honors go to young Jack Guest, one of the top marimba players. Has personality and displays showmanship on the hammers when giving out on "Buanble Bee." His boogie arrangements also clever and Buddy Clark's boys rate a nod for nice backing.

The Duanos, Ted and Rita, score with their nifty terping. Their twists, turns and various other routines seem to be done effortlessly and have a freshness that really sells the act. They are nicely costumed and contrib samba, rhumba, waltz and other routines.

Donald Novis' songs always sell. He's got personality-plus and his choice of numbers put him over. Best sellers are still his Irish numbers, "Molly Malone" and "Phil the Fluter."

Lucille and Eddie Roberts are mentalists who work smoothly. He goes into the crowd and she calls out objects and such while blindfolded. Act could be perked up by speeding the opening and cutting down on the patter.

Clark's orch cuts a nice show and also okay for dansapation. Margo Manning handles vocals effectively. *Laza.*

Trocadero, Hollywood

Hollywood, Nov. 30.

Xavier Cugat and his orchestra (22), featuring vocals by Luis Del Campo and Isabelita; cover $2.

Xavier Cugat and his musicrew returned to a renovated Trocadero, which now resembles a motion picture set of a Hollywood night club. Enlarged by almost double and with the complete redecorating chores to be finished after the first of the year, Trocadero will undoubtedly be the slickest, most modern of all the local niteries from the standpoint of furnishings.

Cugat has brought a large band to the enlarged bandstand and plays fortissimo most of the time. Unfortunately, Cugat emphasizes more rhythm than romance in the Latin lilts, with the result that the percussion pieces take the play away from the more tuneful instruments. With the exception of the standard Latin melodies such as "Cielito Lindo" and "La Golondrina," where he has created new arrangements, the Cugat touch is almost the kiss of death for most of the South of the Border songs. He has dropped the chilibowl flavor for a concert style that listens well in an auditorium or in a monster film production number but is not suited to the intimacies of the nitery dance floor.

Cugat definitely is shooting for the same style in Latin music that Andre Kostalanetz and Dave Rose go for in pop tunes. It may be clever arranging and gorgeous entertainment for the average listener but it isn't a selling point to the afficionado of Latin music nor can it be held up as the best in dance music of that type. Cugie's two vocalists, Luis Del Campo and Isabelita, like the band, are sufficiently raucous to be heard above the loudest ringside table talk. *Huts.*

Mocambo, Miami

Miami, Dec. 1.

"Tropicana," Ice Revue with Lois Dworshak, Muriel Pack, Jean Braithwaite, Dick Salter, Billy Lowe, Machito Orch (14). Produced by Donn Arden, costumes by Ben Wallace and Madame Bertha, music and lyrics by Elliot Eberhard; minimum $2.50.

Nothing spectacular about this tabloid ice revue which runs 45 minutes, but production and staging values make for a clickeroo with patrons jamming this newly reopened spot.

Costuming and theme are in the tropical manner, with Ice Figurines and principals pooling their talents to good effect. Figurines open with smart "pantaloon" number setting a racy tempo which is maintained throughout the show. Ballerina Muriel Pack follows with some graceful spins and ballet turns to own castanet accomp. Dick Salter contribs some neat leaps and spins which bring heavy mitting.

Jean Braithwaite, nifty looking youngster, rings bell via looks and grace, with musical background of "Flamingo" and costume to match.

Miss Pack returns for a "hula" number in Latin tempo which is novel, though sameness in blade routine doesn't help.

Star of show is Lois Dworshak, who does some torrid terping to "Jungle Jive" and boogie-woogie rhythm which clicks for hefty applause.

Donn Arden rates bows for his artful production, and for incorporating a nice looking songster, Billy Lowe, into the show, to emcee and warble the production numbers in top style. Goes over big.

Jerri Blanchard is added attraction and comes on after dance floor is rolled over ice. Niftily gowned, she purveys some smart special material and clicks.

Machito and his orch were drafted to play show when Maximilian Bergere and his unit couldn't make date before Dec. 5. Rates kudoes for turning in a top job. *Lary.*

N. Y. Nitery Followups

Danny Kaye's pinchhitting for Frank Sinatra made the Waldorf's Wedgwood Room a double-featured stopoff recently, and a happy interlude for the professional goer-outer. Kaye was tiptop with a reprise of a "Wonder Man" excerpt (slowest) and socko with his other specialties (chiefly Sylvia Fine creations) from his saloon-circuit days. Rather startling in his over-blondined coiff (OK for Technicolor no doubt) he's a personable, literate comedian whose mimicry is devastating and showmanship surefire. As an emergency stopgap he's a happy choice, and based on this showing surefire for the Park avenue hostelry when he finally gets around to the nitery booking which has been on the tapis for some time. Sinatra, still vocally clogged later in the week when it was figured he'd be OK, braved it through, assisted by an augmented and combined Emil Coleman-Mischa Borr-Dick Stabile orchestra of some 34 pieces; a special femme harpist (a looker, by-the-bye) and an expert Steinwayist in Stitch Henderson. The Verce is certainly a showman. Whether born of a war-hysteria concoction of circumstances and George Evans, his p.a., he is now a standard commodity. He has the assurance of a diplomat and the authority of a pedagogue as he fillips with the musikers; throws away the fact that "it's a bit rough" for him tonight (truly bad voice) and, stripped of everything, truly proves two things: if he didn't enjoy the affection of his public that comes with boxoffice you'd be moved to wisecrack something about getting away with mayhem. Certainly his mike voice was almost futile, even under the amplification, but he sang his way out of the rough as he paced his show expertly, as follows: "Paper Moon," Rodgers & Hammerstein's "Spring" song, "Laura," "Long, Long Time" (salute to Styne-Chaplin), "Deep Is the Ocean," "Nancy," Gershwin's "Bess," "Embraceable You" (also Gershwin, although unannounced), "Over the Rainbow," "My Romance" (which he's getting back into the air, since he's slated for a January remake of "Jumbo," from which stems this song) and "Foolish Things." Otherwise, Coleman's dansapation is OK for the hoof, as is the standard Mischa Borr's band. *Abel.*

Dwight Fiske, the king of leer, continues the Versailles' (N. Y.) policy of big-name, no-floorshow policy and apparently it's not bothering the b.o. Certainly Nick & Arnold's East 50th street (N. Y.) bistro is doing OK. With "the sophisticate of song," as Fiske is now billed, the spot does an especially strong supper biz, an obvious sequel to his sophisticated songalog. His material is new and, per usual, clever in its double-entendre. His pianology is so dramatic he should enroll the Steinway in Equity. His Decameron dexterity on the black-and-whites is a musical French-postcard cavalcade, without the pictures, because that's how vivid he makes the crescendos and insidious nuances which prelude and postscript the wordage. But, above all, it's Park avenue, which means the Versailles draws a complete new set of added customers every time Fiske makes frisky. Whoever fashions his wordage is the poet laureate of double-talk. It's all clever and highly literate, with its punchlines about the amorous "Pomona the Deer" who hears "the Bacall of the wild," and lyrics like that. In short, he endows the four-letter words with a college vocabulary and it pays off in beaucoups couverts. Emil Petti, the new maestro, will have little opportunity to shush or talk back to the customers as at the Bismarck hotel, Chi, from whence he comes, because Fiske holds the room like a vise—the "c" is silent. Petti, for his share, upholds the dansapation in the best tradition. *Abel.*

BORGE IN ALBANY

Albany, Dec. 4.

Victor Borge does a concert accompanied by an orchestra traveling with him at Fabian's Palace, Albany, Dec. 21, at $3.60 top.

It is the first Albany appearance for the radio-night club comedian-pianist.

Variety Bills

WEEK OF DEC. 7

Numerals in connection with bills below indicate opening day of show whether full or split week.

Loew

NEW YORK CITY
Capitol (6)
Jimmy Dorsey Orc
Carlos Ramirez
Lowe Hite & SCTy
State (6)
Mell Hall
Reg Kehoe
Steeplechasers
James Barton
Sylvia Froos
Ross & LaPierre
WASHINGTON
Capitol (6)
The Marvelettes
A Andre & Bonnie
Jackie Jay
Leo Carillo

Paramount

NEW YORK CITY
Paramount (5)
Tony Pastor Band
Marion Hutton
Raul & Eva Reyes
Nonchalants
CHICAGO
Chicago (7)
Cab Calloway Orc
MIAMI
Olympia (7)
Joan Whitney
Candy Stevens
Bob Hopkins
Polly Jenkins Co.
Polas & Folsom

RKO

BOSTON
Boston (6)
Queen for a Day
Slim & Sweets
Canfield & Smith
(One to fill)

Cabaret Bills

NEW YORK CITY

Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Evelyn Knight
Irwin Corey
Rose Murphy
Helen Howe
Chittison Trio
Cafe Society (Downtown)
Josh White
Dolores Martin
Eugene Coca
Benny Morton orc
Cafe Society (Uptown)
Susan Reed
Mary Lou Williams
Beatrice Kraft
Edmund Hall Orc
Gene Field
Carnival
Martha Raye
T A D Hoffman
Christiani Troupe
Ken Yost Singers
Miriam LaVelle
Gaynor & Ross
Mlle Ardelty
Hotel Dixie
McFarland Orc
Roberta Hollywood
Al Ferrari
Jack August
Hotel Edison
Gloria Parker Orc
Essex House
Dick Himber Orc
Hotel Lexington
Momi Kai
Tapa Kaua
Talima
Malia
Mokihana
Harold Atoma Orc
Hotel Lincoln
Art Mooney Orc
Hotel New Yorker
Joan Hyldoft
Terry Brent
Phil Romayne
Neil Fontaine
Arnold Shoda
Sunny Raye
Johnny Long Orc
Hotel Pennsylvania
Frankie Carle Orc
Hotel Pierre
Artini & Consuelo
Rasha Rodel
Stanley Melba Orc
Hotel Plaza
Hildegarde
Arthur Ravel Orc

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Paul Regan
Lewis & Van
COLUMBUS
Palace (10-12)
Louis Armstrong O
SAN FRANCISCO
Golden Gate (5)
Lionel Hampton Or
Reds & Curley
(One to fill)

Warner

NEW YORK CITY
Strand (7)
Hal McIntyre Orc
The Albins
Johnny Desmond
Slam Stewart 3
Johnny Woods
CHESTER
Stanley (12-13)
Asylum of Horrors
PHILADELPHIA
Earle (7)
Tommy Tucker Orc
Rolly Rolls
Wilkey & Dare

Independent

NEW YORK CITY
Music Hall (4)
Patricia Bowman
Rudolf Kroeller
The Briants
Margaret Ormos
Olive Bonelli
Sharkey the Seal
Roxy (5)
Carl Ravazza
Beatrice Kay
Arthur Blake
Gomez & Beatrice
Maurice Rocco
Apollo (7)
Ben Beri
BALTIMORE
Hippodrome (6)
Stanton Sisters
Ray Heatherton
Arnaut & Bros
Harry Savoy
State (9-12)
Gilbert & Carroll
Jack Liddell
Sally Rowe
O'Donnell & Blair
(6-8)
Jack Lane & Birds
Karol Singer
Gene Doyle
BOUND BROOK
Brook (8-9)
Hal Horton
2 Stanleys
Pat Sisters
(Two to fill)
BROOKLYN
Flatbush (8-9)
Coco Steve & Eddy
Ruthie Barnes
Lew Nelson
3 Macneil Sisters
Jules & Tita
CAMDEN
Towers (7-9)
Ronald & Rudy
Eddie Baker
Laverne & Hudnut
Harry Reso
Princess Yvonne
CHICAGO
Oriental (6)
Russ Morgan Orc
Bob Dupont
Jeanne Blanche
Stone & Kaye
ELIZABETH
Liberty (6-9)
Phyllis Willis
3 Jays
Demilo & Marr
(Two to fill)
HARTFORD
State (7-9)
John Calvert Show
Johnny Barnes
Jim Wong Troupe
Doye O'Dell
HOLYOKE
Valley Arena (9)
Georgie Auf Orc
Hall & Jordan
Claire Fay
(Four to fill)
Pine Room (6-8)
Curly Fisher
3 Crandall Sis
Jimmy Husson
(One to fill)
INDIANAPOLIS
Keith's (7-9)
Gwynne Co Unit
JAMAICA
Jamaica (6-9)
Manon Denvas 3
White Bros
Campbell & Lloyd
Lexing & Johnston
Rex Owen
MORRISTOWN
Jersey (8-9)
Martell Bros
Aunt Jemima
Morey & Eaton
Buddy Clayton
Hop Skip & Jump
NEWARK
Adams (6)
Bobby Sherwood O
Joey Adams
Tony Canzoneri
Mark Plant
PATERSON
Majestic (10-12)
Martin & Florenz
Francis Renault
Lew Nelson
3 Blue Jackets
(6-9)
T & B Waters
Con'e Grace & Jean
Danny Chang
Grandma Perkins
Bert King
PHILADELPHIA
Carman (7)
Gay Nineties Show
PROVIDENCE
Metropolitan (7-9)
Don Dorsey
M Christopher
Dolly Dawn
The Glenns
Ray & Madeline
S Williams & Dad
Two Tones
ROCKFORD
Palace (7-9)
Dick Clemons Lions
Vaughn & Wright
Billy King
Johnny Patchen
SPRINGFIELD
Court Sq (6-9)
The Pitchmen
Shooting Mansfields
Farrell & Boots
Eddie Lambert Co
Anthony & Rogers
Two Jacks
WASHINGTON
Howard (7)
King Cole 3
Andy Kirk Orc
Timmie Rogers
Men of Rhythm
Beverly White
WOONSOCKET
New Park (2-4)
Robertas Circus
Peter Chan
Eileen Jean Dotty
Anthony & Rogers
Two Jacks
WORCESTER
Plymouth (3-5)
Mills Bros
The Pitchmen
Wilkie & Dare
Eddie Lambert Co
Rudy Horn
3 Hearts
UNION CITY
Park (8-9)
Fun Unit
Carousel
Nan Blakstone
Diana Dale
Johnny Eastman
Jules DeSalvo
Patricia Brent
Club London
Gracie Barrie
Edwards & Dianne
Alan Gale
Choo Choo Johnson
Jack Harris Orc
Club Sudan
Andy Kirk Orc
Pops & Louie
Leon Abbey 4
Ann Lewis
Tato & Maria
Mabel Lee
Beverly White
Floyd Smith
Suntan Beauties
Babe Wallace
Copacabana
Joe E Lewis
Joan Merrill
Fernando Alvares
Marilyn Highlower
Don Dennis
Blair & Dean
Russo Do Pandeiro
Vickee Richards
King Cole Trio
John Kirby Orc
Sarah Vaughn
Dardanella 3
Joel Herron Orc
Noro Morales Orc
Diamond Horseshoe
Joe E Howard
Watson Sis
Fritzi Scheff
Ann Pennington
Willie Solar
Mr Ballantine
Jacqueline Hurley
Michael Edward
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Dorothy Shay
George Koch
Lanzio Orc
George Arnold
Jeanne Sook
Brinkman Sis
Woody Spears
Paul Sparoe
Theodora Brooks
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Frank Sinatra
Dick Stabile Orc
Emil Coleman Orc
Mischa Borr Bd
Iceland
Boyd Heathen
Betty Jane Moore
LeBron & Campbell
Greene & Dooley
Jim Wong Troupe
Edward Bros
Lou Martin Orc
Kelly's Stables
Marcia Rayo
Dotty Reid
Noma Mah Jia
Betty Maxwell
Jerry Green
Arnie Halup Orc
La Martinique
Sophie Tucker
Gene Baylos
Larry Stewart
Ernie Stewart Orc
Latin Quarter
Frances Faye
Pat Rooney
Noel Toy
Ming Ling
Hoo Shee
Shiela Bond

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Bob Grant Orc
Lillian Cornell
Russell Swann
Cardini
F & E Barry
Joseph Seds Orch
Hotel Commodore
Charlie Spivak Orc
B Wells 4 Faye
Marianne
Wanger Girls
Wini Walsh
Marty Beck Orc
Leon & Eddie's
Eddie Davis
Lynn Monaco
Ted Lester
Sinclair & Alda
Jackie Harvey
Leticia
Art Waner Orc
Madison Cafe
Hope Emerson
Diane Courtney
Judith Arlen
Ernie Holst Orc
Monte Carlo
Dick Gasparre Orc
Jean F Murray
Lady Anne
Ramon Honchito O
Old Romanian
Jackie Phillips
Sadie Banks
Mimi Kellerman
3 Claire Sis
Helen Bower
Joe La Porte Orc
Rogers Corner
Harry Lefcourt Orc
Clark's Hawaiians
Harold Green
Freshmen
Mars Trio
Korn Kobblers
Sig Schatz Orc
Ruban Bleu
Doodles Weaver
Daphne Hellman
Monica Boyar
Jack Smith
Maxine Sullivan
Jose Melis

(Continued on page 49)

Paramount, N. Y.

Tony Pastor Orch (17) with Stubby Pastor, Dick Dyer; Raul & Reva Reyes, Nonchalants, Marion Hutton, "Masquerade In Mexico," reviewed in this issue.

Stage show accompanying "Masquerade In Mexico" is a pleasant affair running approximately 60 minutes. Individually, the acts, from Tony Pastor's excellent band to the closing sprightliness of Marion Hutton, put on good performances. But, somehow, the overall impression of the show lacks sparkle.

Perhaps the lack of push is due to Tony Pastor. The band he's leading here, composed of four trumpets, three trombones, five sax and four rhythm, is by far the best band he ever had. It performs with precision and drive. Nevertheless, Pastor himself is its ace in the hole. And he does too little, or perhaps not the right things. He opens the show with "Finiculi Finicula," slips into "Jose Gonzalez," then about midway does "Caldonia," which by now is aged and not near as effective as other things in his book. Never does he pick up his own tenor, nor show himself off properly. This may not be Pastor's fault, but it is a fault, because he fails to tie the show together as well as he could.

Dick Dyer, sole vocalist with the band (his wife, Ruth McCullough, who paired with him, is out of the band due to approaching motherhood), comes in between the first and second acts. He nicely turns "If I Loved You" and "Till the End of Time." Stubby Pastor, leader's brother, works over a tasty trumpet solo later.

Initial act onstage is Raul and Reva Reyes, Latin dance duo who work to great audience satisfaction in three routines and get fine backing from the band, as do all the acts.

Next turn is one of the outstanding acro acts on the boards currently, the Nonchalants. Their excellent comedy is not a coverup for a lack of real ability, as with so many other turns of this type. They feed the customers solid gags and solid performance and fall offstage with their three-high tumble with just about all they could possibly get in audience reaction.

Marion Hutton, the cute, effervescent blonde who has worked herself into a responsible position as a soloist since springing from the late Major Glenn Miller's orchestra, also turns in a strong performance. She sends over "Pigfoot Pete," "No Bout Adoubt It" and an Irish melody and gets off with tall response. *Wood.*

RKO, Boston

Boston, Nov. 29.

Louis Prima Orch, with Lily Ann Carol; Rolly Rolls, Sunny Rice, Frank Frederica; "Senorita from the West" (U).

Louis Prima, a fave in this nabe, wows here as a band show as usual, making a big bid for laughs with his sly cracks in Italian while his music and band leading are always solid.

He does "Caldonia," "Robin Hood," "Brooklyn Boogie," "Felicia No Capicia" and other torrid takes, the band hitting the beat with plenty of juice and keeping the customer's feet in rhythm. For the sweeter numbers Lily Ann Carol does the vocals, also clicking with her seductive pipes in such faves as "Begin the Beguine," "I Don't Want To Be Loved" and "Fond Affection." Band, in short, is very big; one of the best of the entertaining bands.

Rolly Rolls bears down on the ivories for his customary click, doing concert stuff and beating its heart out. Also pulls a nifty with a dime-sized concertina, and finishes big with boogie. Sunny Rice takes a nice hand in smooth ballroom terps with taps, and rhumba tossed in, and Frank Frederica warbles burlesque coloratura for a beg-off comedy intermezzo. Audience tears the joint, more or less, town going for this layout, and biz was great at opener. Slacked off for a couple of days because of blizzard, but big weekend comeback. *Elie.*

Orpheum, L. A.

Los Angeles, Nov. 30.

Smiley Burnette, Cottonseed Clark, Sunshine Girls (3), Art Wenzel, Ozie Waters, Colleen Summers, Jimmy Walker, House Orch (13); "Rockin' in the Rockies" (Col).

This week's bill at the Orpheum is strictly cornfed, and with a couple of exceptions, is a mighty dull brand of rural harvesting. Smiley Burnette rates attention, as always, for his turn and is proving the draw. Film cowpoke comic knows his way around on a vaudeville stage and demonstrates it with plenty of presence and entertainment. His gags and imitations get over and to prove he's a composer of tunes that rate attention, he sings three of his cleffing jobs, "Riding Down the Canyon," "Sincerely Yours" and "Broomstick Buckaroo."

Cottonseed Clark, homespun poet and m.c. of CBS's Hollywood Barn Dance air show, does the act intros and recites a plaintive poem about an old galvanized washtub and Saturday-night bathing down Texasway. Ozie Waters sings "Silver Dew on the Blue Grass" and "Along the Navajo Trail" in typical prairie-ballading style. Art Wenzel plays the accordion and leads the house band. Jimmy Walker's guitar strumming and vocaling of "Detour" and "Sioux City Sue" is hill-billy styled.

Outside of Burnette, only the Sunshine Girls, trio of singers, and Colleen Summers register above average. Miss Summers, who also works in the trio, solos two western songs neatly. Tunes are "Jealous Heart" and "Shame On You." Trio works over "You Are My Sunshine," and a medley of "Dreams are Getting Better," "Don't Get Around Much" and "The Angels Sing." Medley of pop numbers is done the western way for novelty effect that gets over. *Brog.*

Earle, Philly

Philadelphia, Nov. 30.

Count Basie Orch with Shorts Davis, Ann Moore, Dusty Fletcher, Jimmy Rushing, 3 Rockets; "Isle of the Dead" (RKO).

With that master of the boogie beat, Count Basie, setting the pace, the sepia aggregation which has taken over the Earle stage this session gives an excellent accounting of itself.

Basie's keyboard magic best asserts itself during band numbers like "Red Bank Boogie," "Rockabye Basie" and "Tipping on the Q.T." The Count's vocalists, like the Count, are on the hefty side. Rotund Jimmy Rushing in the next-to-closing slot clicks in his novel delivery with a high-pitched set of pipes, giving out with "Jimmie's Blues," and "Boogie Woogie." Ann Moore, sepia jive-artist, keeps the joint jumpin' with her rendition of "Jivin' Joe Jackson," "I'm Gonna Love That Guy" and "Devil and the Deep Blue Sea."

It's the first Philly appearance for Dusty Fletcher and it's a humdinger. Guy portrays a drunk trying to climb into his rooming house and for almost 20 minutes Dusty holds the stage, getting laugh after laugh. A little judicious cutting and Fletcher has got himself a top-drawer comedy single.

There are two dancing acts, both good. The Three Rockets concentrate on precision for their effect. Shorts Davis holds down his terping chore with plenty of eclat.

House almost capacity when caught (Fri. afternoon). *Shal.*

Olympia, Miami

Miami, Nov. 30.

Hilton Twins, Jack Waldron, Sasha Leonoff, 5 Grays, Watkins Chimpanzees, Les Rhode House Band (13). "Pride of Marines" (WB).

Layout here this week off all the way, with only Sasha Leonoff, accordionist, managing to click. Bill is the weakest in a long time. Headlined are Hilton Sisters who try hard with their harmonies but fall flat, vocally and with audience. Jack Waldron should get himself some new material. Uses the same tired gags and wheezes, and garners little in the way of laughs.

Leonoff and his squeezebox click for the only heavy mitting from house. Scores with talk and gags on Russian friendship, then boffoes with Stalingrad symphony on the accordion.

Five Grays look good and dance in fair fashion. One (Maizie) essays some Scotch songs for fair returns, but overall the aud sits on hands.

Watkins Chimpanzees (2) perform in standard manner. Tricks include tight rope walking, chair balancing and the usual bike riding. Act rates better hand than it got. Rhode and house orch do fair job on backgrounding show. Biz fair when caught. *Lary.*

Tower, K. C.

Kansas City, Nov. 30.

Burton & Janet, The Verdaguers (2), Patty Jo Atkins, Danny Alexander, Val Williams, Tower Orch (9) with Mike Carll & Norma Werner; "Jimmy Steps Out" (Astor) and "Prisoner of Zenda" (UA).

Current layout shapes up as entertaining bill which pleases all the way.

Mike Carll and house orch tee off with "It's Been a Long, Long Time," and Norma Werner, blond warbler, rates lusty mitting for her pleasing vocal. Val Williams emcees in smooth fashion.

Danny Alexander, sepia terpster, then takes over for a fast-moving cleat routine to register with tapping and rope-skipping.

The Verdaguers, South American balancing duo, are okay in followup. Man opens with skillful juggling of top hat, cane and cigar. He works atop an unsupported ladder during the remainder of the act, playing a violin medley and juggling small clubs. Shapely partner aids in putting duo across to heavy palmwhacking.

Patty Jo Atkins, pert songstress, starts off with a medley of standards and pops, and winds up with "I'll Be Seeing You" to neat hand.

Burton and Janet are standout in the closing slot with their impreshes of film and radio favorites. On alternately, man scores with his carbons of Durante, Chaplin and Groucho Marx, while the gal clicks with her impreshes of Greta Garbo, Veronica Lake, Katharine Hepburn and Mae West. Big hand at bowoff.

House well filled Friday (30) afternoon. *Earl.*

Oriental, Chi

Chicago, Nov. 30.

Buddy Lester, Gloria Jean, George Prentice, 5 Maxellos, Clark Bros. (2); "The Southerner" (UA).

After a series of two and three-week shows current bill is only in for one week. Straight vaudeville layout, backed by Ray Lange's house orchestra on the stage, is headed by Buddy Lester and Gloria Jean. Lester, a local favorite in both theatres and night clubs, has little trouble in the next-to-closing frame in chalking up a solid hit. His familiar zanyisms such as the "Ole Man River" routine in which he satirizes radio shows, gives goofy imitations and cracks quickies, is mixed up with some new stuff in the "Girl With Two Heads" ballad with recitations and a new gag here and there and ending up with the trumpet routine that is always sure-fire.

Gloria Jean, screen starlet, impresses by her youthful freshness but somehow her voice doesn't seem as good on stage as it does in films. Her sparse routine consists of "Siboney," "Night and Day," and Malotte's "Lord's Prayer," which she dedicates to the boys who didn't come back. Garners nice response.

Clark Brothers, sepia steppers, open with some nifty hoofing running from easy rhythm numbers to faster steps accentuated by splits and acrobatics and bow off to heavy mitting. George Prentice does well with his Punch and Judy repertoire during which he introduces a wacky rabbit, cat, skunk, a pair of prize fighters and other characters all expertly manipulated.

Five Maxellos' risley session with well-done footwork by the understander and including balancing, one-two and three part somersaults from feet to arms of man and highlighted with added comedy touches furnished by the volunteers from the audience closes to top returns. *Morg.*

Adams, Newark

Newark, Nov. 29.

John Calvert's "Magic and Models" Revue (20), Tommy Tucker Orch (16), 3 Two-Timers, Kerwin Summerville, Don Brown, Jimmie Leeds; "Song of Old Wyoming" (PRC).

Here is a whopping cornucopia (accent on the first syllable) of vaudeville and swing, far too long but well calculated to shake the customers' teeth loose.

John Calvert, a typical movie "corpse," by his own admission, has whipped together almost a solid hour of prestidigitation. His tricks are so fast they disappear almost before you get the idea of what he's trying to fool you with. He parades beautiful gals around the stage, further distracting the eye.

The assault of stunts tears along, only slowing up for a hypnotic caper. Then comes a gory climax, a fake murder via a buzz saw, that has the audience in a tizzy. Calvert dashes up and down the aisles waving a butcher knife, followed by a ghastly green light, and casually throwing forward passes at the victim's "head." Ugh!

Naturally, all this gaudy whoop-tedo chucks Tucker and his well-fed band right into the corner pocket, far behind the 8-ball. When he isn't being overshadowed, though, he pitches a good brand of calm jive.

Best liked at opening (29) were "Brass Hats" and "Hitting the High C's." Fine first trumpet and solid drumming are standouts. Kerwin Summerville remains true to his pseudo-funny song, "The Man Who Comes Around." Don Brown's crooner-type baritone affectionately moons through "It Had to Be You," "How Deep Is the Ocean?" and "I Don't Want to Set the World on Fire."

The Three Two Timers, cute harmony threesome, try their pipes on "Till the End of Time"; a new song ringing in the change of seasons, and "Welcome Home." No dancer on tap this week, but Jimmie Leeds juggles yo-yos and harmonicas as a substitute. *Bran.*

National, L'ville

Louisville, Nov. 29.

King Sisters (4), Skating Earls, Troy & Lynn, Arnie Hartman, Hanlon & Clarke; "Penthouse Rhythm" (U).

Smooth playing bill this week, straight vaude, m.c.'d by Arnie Hartman, who keeps 'em moving, and gets over neatly with his accordion playing stint. Five-act layout is teed off by Troy and Lynn, mixed dance pair, who specialize in soft shoe terps, a little off the beaten path followed by the usual taptering. Nice hand.

Hartman next on, knows how to manipulate the left hand buttons, and warms up the customers with a march medley, "Glow Worm" with emphasis on the left-hand fingering, closing with a boogie arrangement of "St. Louis Blues." Tells a couple gags while catching breath, and altogether gives 'em an interesting exhibition of how an accordion should be played.

Four King Sisters, attractive gals with a pic and recording rep, please both on appearance and vocal ability. Register strongly with "Gotta Be This Or That," "Till the End of Time," "Road to Personality," with Hollywood-tinged lyrics, and another tune based on their pic experience, the calypso rhythmed "I Said No."

Hanlon and Clarke receive warm reception from the outfronters. Pair haven't changed their act much since last caught, but their screwy chatter, and the zany mugging and clowning of Nellie Clarke keeps customers in a hilarious mood. Their waiter bit with Hanlon delivering the gag lines is sock. Caught swell hand.

Skating Earls do a fast routine of spins and whirls. Two males, and two femmes, have a fast and furious pattern on the rollers. Act has plenty of skillful skating work, and a flock of laughs. A click closing act.

Biz fine when caught Thursday (29). *Hold.*

Keith's, Indpls.

Indianapolis, Dec. 1.

WLS Barn Dance, with Mack & Bob, Georgie Goebel, Tillie & Millie, Uncle Tom Corwin, Renaud & Arden, Jimmie James, Barn Dance Band; "Nevada" (RKO).

The old familiar country tunes and rustic dance steps get a big play at Keith's this week, with the WLS Barn Dance finding a warm reception on its annual visit. The lineup of hillbilly musicians and entertainers, on a stage decorated with bales of hay, includes good performers in all the regulation turns. Only strictly non-hick act on the bill is Renard & Arden, who inject a helpful comedy element and rhythmic gymnastics of a more sophisticated variety.

Show starts nicely with fetching tunes by the Barn Dance Band, assisted by Bill Haley in the vocals and Tiny (you know he's big) in an accordion solo of "Clarinet Polka." Millie and Bobbie, garbed in green western outfits with white fringes, sing and yodel "There's a New Moon Over My Shoulder" and "Until Pay Day Rolls Around" to nice returns. George Goebel, playing his own accompaniments on the guitar, registers vocally in "Happy Hollow," "I Want a Little Girl" and "Sippin' Cider Through a Straw." Uncle Tom Corwin reminisces about the good old days of 70 years ago in a dialog with sound effects. Uncle Tom is an expert imitator of barnyard fowl.

Mac and Bob introduces an original song, "Keep a Light in Your Window Tonight," that goes over well, along with "There's a Little White House" and "Do You Ever Go Sailing?" Jimmy James keeps things humming as emcee, then steps out of character to give some first-rate imitations of airplanes and to do a snappy banjo version of Mendelssohn's "Spring Song." James also plays the banjo and trombone at the same time.

Biz was oke when caught. *Corb.*

Gayety, Montreal

Montreal, Dec. 1.

Bermar, The Sage Boys (2), Boyd & Chapman, Wells & Janette, Lee Tully, The Jansleys (3), Eadie Lang, Peaches, Line (12), Mack White Orch (14).

Return of stripper Peaches means packed houses. Booker Roy Cooper, however, has surrounded her with a well-balanced show.

The Jansleys, two gals and guy, offer a sock risley routine for solid returns. The Sage Boys have surefire song material delivered with freshness and loads of pep.

Bermar follows with mentalist routine that registers, while Boyd and Chapman are a smart terp team who score with nifty routines.

The comedy of Wells and Janette is surefire in this type of house. They work nicely together for good returns.

The band is no great help to any of the acts, especially singer Eadie Lang, but her choice of numbers could be better. "Chinatown" arrangement is a weak teeoff but other numbers are better.

Peaches' strip is vulgar and not smart in any way. But, goes over big.

Lee Tully knows how to sell his gags, and gets laughs aplenty, but material could stand sapolioing for theatre audiences.

Line is weak on the terping, and band still needs some jacking up. *Laza.*

Variety Bills

Continued from page 48

[illegible] Cook
Cedric Wallace Trio
Jose Melis

Russ Kretchma

Blanka
Basil Fomeen
[illegible]
Mischa [illegible]
Irene Feodora
[illegible]
[illegible]

Spivy's Roof

Spivy
Jayne Manners

Stork Club

Morales Orc

Tony Pastor

[illegible] Marcus
Hilde Simmons
G. Andrews Orc
Carolyn Marsh
Florio Vestoff

Versailles

Dwight Fiske
Emil Petti Orc

Village Barn

Bert Stone
Patsy Lane
Miriam Gwinn

Zeb Carver

Village Vanguard

Big Bill
Paul Villard
Bibi Osterwald
Schirmer Trio

Wivel

Lee Ross
Sheila Reynolds
[illegible] Carrolls
[illegible]
[illegible] Horton Orc

Zanzibar

Cootie Williams Orc
Maurice Rocco
Ray Sneed, Jr
Ink Spots
Ella Fitzgerald
Coke & Poke
Howell & Bowser
Ralph Brown
Pee Wee Marquette
Claude Hopkins Orc

Zimmerman's

Gene Kardos Orc
W & J Brown
Wayne Thompson
Adrienne Parker
Bela Zsiga

New Acts

LES SECHRIST AND DALE
Dance Acrobats
10 Mins.
Val D'Or, Montreal

Here's an act that certainly deserves better than it's getting. No reason at all for them to be stuck in a low-class spot like this with the dearth of original stuff being what it is. He's an accordionist who does a good selling job with the lighter classics, and Dale is the fresh-looking dancing acrobat of the team.

Act tees off with colorful acro routine which is done with house lights out and on special platform, with lights of varied hues playing on the girl. Light setup is carried by the act. Second part of stint finds Sechrist playing the accord while she does neat twist and turns from his arms and legs while he's playing. Pair has sock possibilities that will be seen to better advantage in the nicer spots. All they need now is general smoothing of routines. *Laza.*

ANN LEWIS
Songs
7 Mins.
Club Sudan, N. Y.

Ann Lewis has apparently been around for sometime, but she's not listed in VARIETY's New Act files. She's an extremely personable Negro singer, who registers from her first walk-on with looks and a becoming gown, and follows up her lead with a strong set of pipes used to advantage in blues and race numbers.

While restricted to two, she scored well enough to warrant an encore. Shows up best in "You Can't Get Out." *Jose.*

BLAIR & HENNY
Comedy
8 Mins.
Club Sudan, N. Y.

This male Negro duo, as yet, haven't the semblance of an act. They attempt comedy via songs, and terps, but in neither department have they developed anything that looks like a commercial commodity. Their strongest item is mugging, which they do to excess.

Blair & Henny need practically everything necessary if they're to survive in this field. *Jose.*

Upped Grosses

Continued from page 7

profit (before taxes) from $32,000,000 in 1942 to $45,000,000 in 1944.

Bank's Cue

Minneapolis, Dec. 4.

Latest Federal Reserve bank report discloses why theatre grosses are continuing around their peak for the war-boom period. It shows general business activity at its peak, with department store sales 19% above the corresponding period a year ago—an increase which led the nation.

The report states that the high-dollar volume of business continues even though the income of industrial employees' and employers' contracts is on the wane. But the steady consumption of electrical power indicates that no material slump has taken place in industrial production since VJ-Day and that prices received by farmers are holding generally steady with the demand for farm products showing little sign of weakening. Territory is mainly dependent on agriculture prosperity for its business well-being.

Declines in industrial production, and employment and factory payrolls have been substantial, but apparently not serious enough to affect the demand for farm products, according to the report.

Sponsors

Continued from page 1

tioning unit, a large radio with an FM attachment and a smaller set. General Amus. Corp. gets $300 in commissions on the basis that the gifts plus cash handed to Como add up to $3,000.

Others who have accepted similar deals include Eddie Cantor, who is skedded for a Philco guestshot Sunday (9); Jan Peerce and Gene Kelly. Talent houses who find this setup acceptable are Music Corp. of America and GAC.

Spokesman for Philco explained that merchandise isn't being shipped out to any persons who have appeared or are skedded to appear, on their shows, until after the first of 1946, when merchandise will be available to dealers throughout the country.

Inside Stuff—Legit

A feature story in the Sunday Des Moines Register concerning a 90-year-old red brick house that is the only inhabited residence remaining in the business district of the city, disclosed the lone occupant to be Norman S. Jacobs, an 81-year-old retired insurance man who has continued to live alone in the beautiful old home since his wife died in 1926. His wife was known as Mary Norman, who made her debut in New York in 1897 as a character mimic, while Jacobs played incidental parts in the vaudeville act and served as her manager. Together they traveled the entire country and Europe, retiring from the stage in 1920.

Not only is the house filled with oil paintings made by Mrs. Jacobs, but there is much Carrara marble statuary and other evidence of 53 years of graceful living in a home which still clings to gas lighting. In addition there is a handsome big yellow Buick bought in 1914 in which Mr. and Mrs. Jacobs traveled "the circuit."

Major Elbert "Slim" Severance has been released from active duty at Sheppard Field, Texas, where he was with the Army Air Forces, being in uniform 41 months. For some time he was executive public relations officer at the headquarters of the AAF training command, Ft. Worth, Texas, also at Greensboro, N. C., and supervised public relations at the peak of training operations in around 40 installations, including those at Yale, Harvard, New York University and the Massachusetts Institute of Techonology.

Severance will rejoin the Chanin organization. He was press agent for the latter outfit when it built Broadway theatres such as the Biltmore, Mansfield, Majestic, Royale and Golden (originally the Masque). Houses were sold and the Chanins quit show business, their forte being realty. Chanins own the Century apartment house, site having been the Century theatre, not the present legiter of that name.

Richard Kollmar who, with James W. Gardiner produced "Are You With It?," clicking at the Century, N. Y., has started readying another musical, "Danny Boy." He continues also with his daily a.m. broadcasts with his wife, Dorothy Kilgallen, Journal-American columnist ("Breakfast With Dick and Dorothy"; WOR, N.Y.). Gardiner, scion of a wealthy oil family of Houston, Texas, who appeared with Kollmar in "Early to Bed," also intends producing on his own.

Kollmar says his office is a sort of school for producers. Among those "enrolled" is Frank Satenstein, brother-in-law of theatre operator Harry Brandt. Satenstein is a former Cornell football and polo player. He was an assistant in the presentation of "With It" and is similarly assigned on "Danny Boy."

Plans for a zany addition to the Olsen and Johnson "Laffing Room Only" show, currently playing the Shubert (nee Majestic) theatre, Chicago, were squelched by the fire marshal last week.

Gag called for a group of four or five seats to disappear into the floor of the theatre during show, lowered into basement by specially designed machinery. Once in cellar, patrons would find themselves seated before a small bar with drinks on the house, until such time as the seats rise back into the theatre proper.

Machinery was already planned and ready for construction when Fire Marshal John L. Fenn put the nix on the idea, saying fire code calls for seats anchored permanently to the theatre floor.

George Leffler, company manager of "Laffing Room Only," who bought their wedding breakfast for them 33 years ago, is skedded to pop for another one when Clarence and Hazel Jacobson, company manager and secretary, respectively, of "Anna Lucasta," celebate their anniversary in Chicago Dec. 17.

Leffler was advance man and Jacobson was company manager for Edgar Selwyn's "Country Boy" when it played here at Powers theatre in 1912. Mrs. Jacobson was then secretary to Sam Thawl, associated with Mort Singer at the Princess theatre, where Frank Craven was starring in "Bought and Paid For." It's been 33 years since the paths of the trio have crossed at the right time and place; hence the celebration.

With death of Jerome Kern, customary billing on forthcoming "Show Boat," at the Ziegfeld, N. Y., will not be used. Instead of usual "So and So Presents," billing will read: "Kern and Hammerstein's New Production of 'Show Boat'." Musical goes into Ziegfeld for an unlimited run Jan. 5; not for a limit engagement, as reported. Jan Clayton, switching from "Carousel" to lead in "Show Boat," may stay longer than brief term originally indicated, Metro having the right to call her to Coast after 13 weeks, but not likely to call her till production on "Jenny Was a Lady" is set.

After New Year's the gross for "State of the Union" should be around $25,000 weekly in eight performances, but currently it is approximately $700 less, although the show is selling out and playing to standees. Latter sum represents the commission paid theatre party agents, such package deals being carded on many nights during the month.

Commission is 5%, or around $150 per "Union" party. Some shows call for 10% to the party agents, while others reduce the boxoffice price in addition to paying the agents, but that doesn't apply to standout attractions.

Equity's heating plant, which was damaged through a chimney soot fire, is still not in operation and the office staff is on duty in their overcoats. Last week the furnace was lighted and heat provided, but the walls to a next-door apartment became so hot that the tenant summoned fire apparatus for the second time.

Firemen gave orders that the furnace shall not be lighted until the chimney is relined and fireproofed. Last winter Equity offices were chilly, too, a number of times what with difficulty in getting fuel oil delivered.

Stock outfit at Montclair, N. J., which climbed out of the red through the six-week appearance of Edward Everett Horton, who topped in "Springtime For Henry" and "Clarence," will revive "Babes In Toyland" for Christmas. Management will be required to post additional salary guarantee money with Equity, since "Babes" is musical and calls for a considerably higher payroll than straight plays, shown up to now.

New boxoffice staff at the 46th Street, N. Y., to handle "The Red Mill," which moves down from the Ziegfeld Dec. 15, will be Charles Bowman, George Handy and Paul Myers. Present staff of the first-named house shifts to the Broadhurst ("Follow the Girls"). Barney Bowman, who replaces his brother, George, at the Miller, and Handy, were recently discharged from the Army.

Wolcott Gibbs, reviewing "Marriage Is For Single People" in the current New Yorker, took a cute sideswipe at his boss, Harold Ross, when he concluded his notice, saying: "Since there was nobody in the cast who acts one-tenth as well as the editor of this magazine, I will omit any comment on their sufferings."

N. Y. Post will probably drop its out-of-town reviews of legit openings following Broadway management complaints that such advance information is prejudicial in view of many shows being too rough while out-of-town.

Paul Gerard Smith In Manila for Army Shows

Army Special Services, still lining up civilian consultants for its Pacific theatre to help set up production units or put on shows for GIs, has signatured for Manila Paul Gerard Smith, pix writer-director, and Archie Gottler, songwriter. Three other men are likely to go over shortly — John Hicks, technician; Barry Trivers, writer, and George Collins, director.

Men work with GI talent and with actresses recruited by Special Services in the U. S. and sent overseas. Idea is follow-through of visits last season of Elia Kazan to the Pacific and Mike Todd to Europe, to hypo GI interest and participation in soldier shows.

Shuberts in Tiff On 'Moon' Royalty

The Shuberts, preparing to send their "Dark of the Moon" (46th Street, N. Y.) on tour, are reported trying to drop use of the score Walter Hendl wrote for the show, and getting a staffer to do one for the road, in order to save on composer's royalties.

The Composers League and the Dramatists Guild have been informed of the matter, and the Guild discussed the situation at meetings Monday (3) and Tuesday (4). Hendl's contract has a clause which provides that the play's authors reserve the right not to use the composer's music if an out-of-town tour is handled by anyone else but the N. Y. producers (Shuberts). The Shuberts are doing the tour, however.

Hendl wrote an original score for "Moon," except for one ballad, there being music in every scene but one. Hendl's royalties are 10% of the gross.

For the out-of-town tryout, Hendl was listed as conductor as well as composer. Although his composer's contract called for expenses to be paid by the Shuberts, latter are reported not to have paid any, on alleged grounds he was getting two pays anyway, which "should absorb" expenses.

'HAMLET' 5TH N. Y. PLAY AT $4.80 TOP

The Columbus Circle theatre, formerly the Cosmopolitan and latterly the International, will have its first straight play in many years when Mike Todd presents Maurice Evans there in "Hamlet" next Thursday (13). It's a GI version of the Shakespearean classic that attracted much attention in the Pacific theatre of operations during the war, one script change being the deletion of the grave digger scene. Favorable reports were made in Boston on "Hamlet," also "The Would-Be Gentleman" (Bobby Clark), another Todd show that opened in the Hub last week.

Circle will have a $4.80 top after the first night, which will be scaled down from $7.20. It's possible to gross around $28,000 weekly. It will be the first time that "Hamlet" has been priced that high but it is the aim of Evans to top the grosses of his appearances at the St. James several seasons ago. He then appeared in a revival of "Richard II" and it proved a sensational success, with weekly takings averaging over $21,000 at $3.30 top.

For the first time on Broadway there will be five straight-plays at $4.80 top, a scale that is generally used for musicals. Others with the same high price are "The Rugged Path," Plymouth; "State of the Union," Hudson; "The French Touch," Cort, and "The Mermaids Singing," Empire. "Dream Girl," which comes to the Coronet Friday (14) of next week, will be $4.20 during the week, with $4.80 at the weekend. Producers of the high-scale shows say that the high cost of production is one factor in tilting the prices. "Path" for instance, cost $75,000 to get onto the boards and uses 23 stage hands.

Pasadena's Winter Slate

Pasadena, Dec. 4.

Four plays will make up the winter season program at the Pasadena Community Playhouse, kicking off with "Night Must Fall," Dec. 12-23.

Others on the schedule are "The Happy Family," Dec. 25 to Jan. 6; "Chicken Every Sunday," Jan. 9-20, and "Tomorrow the World," Jan. 23 to Feb. 3.

Plays on Broadway

The Mermaids Singing

Alfred de Liagre, Jr., production of John van Druten's comedy in three acts (four scenes). Features Walter Abel, Beatrice Pearson, Frieda Inescort and Lois Wilson. Staged by van Druten; settings by Raymond Sovey. Opened at Empire, N. Y., Nov. 28, '45; $4.20 top.

Clement Waterlow ..... Walter Abel
George ..... Arthur Griffin
Bertha Corrigan ..... Lois Wilson
Thad Greelis ..... Walter Starkey
Dee Matthews ..... Beatrice Pearson
Mrs. James ..... Jane Hoffman
Mrs. Mathews ..... Frieda Inescort
Professor James ..... Harry Irvine
Luther Cudworth ..... Jack Manning
Elderly Gentleman ... Wallace Widdecombe
A Waiter ..... Leon Forbes
A Drunk ..... Frank Lyon
A Girl ..... Dina Merrill
A Man ..... David Van Winkle

Definitely not in John van Druten's best vein, "The Mermaids Singing" is splendidly mounted by Alfred de Liagre, Jr., and may play into the winter but more than a limited draw is doubtful. Both van Druten and de Liagre wrote and produced, respectively, "Voice of the Turtle," current Broadway hit.

"Mermaids" is talky. Much of it deals with sex, though not the glamorous phases of that topic; it is, rather, a series of discussions concerning extra-marital affairs. Dialog is mostly between a dramatist in his 40's and a 20-year-old girl. Seems more academic than diverting stage stuff. Besides that, the play is overwritten. There is a suggestion of frustration. Some of the lines are brightly worded, though there's a missing glow and hardly enough to giggle about.

"Mermaids Singing" deals with the tryout, probably in Philadelphia, of a sexy drama by Clement Waterlow, a dramatist with two adolescent daughters back in New York. In the cast is Bertha Corrigan, with whom the writer had had an affair. He meets Dee Matthews and her fiancee, Tad, of the Navy, and invites them to his rooms for a drink. Waterlow's idea is to get their reaction to his play, but when the young man departs for duty the author learns that Dee has gone for him.

Girl frankly tells him that, and also that she has been intimate with her intended, just in case he would have a tinge of conscience. She wants to come to Greenwich Village and pursue her studies in sketching, incidentally to be near Clem. In the end he convinces the lass that her idea of intimate relations wouldn't work out, so she joins the boy, who is down at the bar.

There are extraneous characters, especially in the bar scene and also at the girl's home. At point when the author and the girl look over the reviews there are cracks at the town's critics. In another scene a stewed GI tries to pin the author down on his opinion about Saroyan and other playwrights; dialog that isn't as humorous as intended.

Walter Abel, after being in Hollywood for nearly nine years, returns to play Waterlow, doing a skillful job with a part that could have been unsympathetic. Beatrice Pearson, in her first leading part, is attractive and vivacious as the girl. Her last appearance was in "Over 21." Lois Wilson is very good as Bertha, an actress who hasn't been any too lucky with her love affairs, while Frieda Inescort, as Dee's mother, has only a fair chance. Walter Starkey is Tad, from the summer theatres and the Navy. Jack Manning as the stew has lines that don't click. Jane Hoffman, as a gabby friend of Dee's family, is about what the author intended. Arthur Griffin is very good as a friendly waiter. *Ibee.*

Strange Fruit

Jose Ferrer production of drama in two acts (12 scenes) by Lillian Smith (with the assistance of Esther Smith). Staged by Ferrer; settings designed and lighted by George Jenkins; costumes, Patricia Montgomery; production under the supervision of Arthur S. Friend. Opened at Royale, N. Y., Nov. 29, '45; $4.20 top ($6 opening night).

A Mill Hand ..... Murray Hamilton
Another Mill Hand ..... Robert Daggett
Ed Anderson ..... George B. Oliver
Mamie McIntosh ..... Edna Thomas
Tracy Deen (as a child) ..... Peter Griffith
Henry McIntosh (as a child) ..... Richard W. Williams
A Little Girl ..... Phyllis De Bus
Laura Deen (as a child) ... Betty Lou Keim
Ten McIntosh ..... Ken Renard
A Colored Man ..... Ellsworth Wright
A Maid ..... Doris Block
Nonnie Anderson ..... Jane White
Bess Anderson ..... Dorothy Carter
Jackie (Bess' child) .. Juan Jose Hernandez
Henry McIntosh ..... Earl Jones
Salamander ..... Hanson W. Elkins
Chuck ..... Ralph Meeker
Miss Sadie ..... Mary Fletcher
Miss Belle ..... Esther Smith
Little Miss Nobody ..... Doris Block
Preacher Dunwoodie ..... Stephen Chase
Tom Harris ..... Ralph Theodore
Dee Cassidy ..... Ted Yaryan
Gabe ..... Alonzo Bason
Doug ..... Jay Norris
Harriet Harris ..... Eugenia Rawls
Charlie Harris ..... Francis Lefton
Tracy Deen ..... Melchor Ferrer
Crazy Carl ..... Robinson Stone
Alma Deen ..... Vera Allen
Sam Perry ..... Juano Hernandez
Laura Deen ..... Charlotte Kenre
Tut Deen ..... Frank Tweddell
Corporal ..... Herbert Junior

For the second time this season, Broadway is seeing a drama of the Negro problem. Some weeks ago, "Deep Are the Roots" made a terrific impact with its startling realism and excellent production; the past week "Strange Fruit" achieved no such success. It has excellent authority for its straight dramatic values, but its stilted playwrighting, staging and, in some cases, the acting are factors that militate against a run on the main stem.

"Strange Fruit" has the authoritative background of its original novel, with which author Lillian Smith made a profound impression in her whip-lash against southern prejudices. Now, in the play, Miss Smith has teamed with her sister Esther to project a drama that loses much of the book's narrative quality because of a lack of fusion between dialog and action, and direction and acting. In these myopic times, when such a subject demands interest, "Strange Fruit" too frequently ponders its plight with talk engulfed still further by, particularly, performances that only occasionally become alive.

This is a fairly literate adaptation from the book, dealing with a ne'r-do-well white and his colored sweetheart. She's going to have a baby by him. And southern society dictates that, under these circumstances, a colored boy marry her to give the child a name. The white boy is killed by the girl's brother, and since, it seems, some colored person has to pay for the crime—and it doesn't matter who—an innocent moron stretches the rope. Just like that.

This is actor Jose Ferrer's initial production chore, and there's no gainsaying that he's made a noble attempt to achieve something that, at best, could have produced a somewhat limited monetary gain. Like "Roots," "Fruit" has no chance for pictures, of course.

The 12-scene play, spread over two acts, has some stirring moments that ignite the stupidities of racial bigotries, but there's little encouragement on how to treat the problem best. The authors suggest their own utter futility.

It is a large cast, and only a couple of the players manage to gather some consistent stature throughout the play; like Juano Hernandez, as a colored doctor, through whom the suggestion of his people's futility is best amplified in a second-act scene in which he sounds the cry of his race for a never-ending war of survival. Jane White is Nonnie Anderson, the colored girl, and Melchor Ferrer (no relation to the producer) is the white boy who gets her into trouble. Neither has emerged from the welter of extraneous talk, though the latter sometimes, especially in the second act, rouses himself from the play's slow pace and the general harassment that goes with the multi-scened, heavy production. *Kahn.*

'Laffing' to Get $9 Top. Topper for Chi on 'Eve'

Chicago, Dec. 4.

Chicago's topper in legit admishes for New Year's eve is $9, including tax, for the Olsen & Johnson-Shuberts "Laffing Room Only," at the Shubert theatre. That's $1.80 over the top taker last year ("Oklahoma!," which got $7.20). It's also highest charged here in years.

There's also talk of extra midnight performances, despite hefty compensations for stagehands, musicians, etc., in connection with such performances, but nothing definite has been decided on as yet. Other takes for the eve will range from $3.60 to $7.20, including tax, as follows:

"Anna Lucasta," Civic, and "Passing Show," Great Northern, $7.20 each ($3.60 ordinarily); "St. Lazare's Pharmacy," Studebaker, and Ballet Theatre, Opera House, $6 each ($3.60 ordinarily); "Dear Ruth," Harris, and "Voice of the Turtle," $4.80 each ($3.60 ordinarily).

Blackstone, in the first Theatre Guild-American Theatre Society subscription week for "The Hasty Heart," will accordingly be stuck with the regular Guild-ATS take—$3.60. "Carmen Jones," at the Erlanger, won't go higher than the regular Saturday top of $4.80 for the entire main floor, but admishes for first and second balcony will be up to $3.60, $3 and $2.40.

Shows in Rehearsal

"The Magnificent Yankee"—Arthur Hopkins.

"Portrait in Black"—Leland Hayward.

"The Duchess Misbehaves"—A. P. Waxman.

"O, Mistress Mine"—Theatre Guild and John C. Wilson.

"Born Yesterday"—Max Gordon.

"Crescendo"—John Clein.

"Show Boat" — Richard Rodgers and Oscar Hammerstein, 2d.

"The Lute Song"—Michael Myerberg.

"Home of the Brave"—Lee Sabinson.

'Spring in Brazil,' 300G Casualty, Is 6th Show This Season to Quit at Tryout

One unusual development this season is the growing number of productions which have been withdrawn at tryout without attempting Broadway. With the announced closing of "Spring in Brazil" next week, six shows will have folded out of town so far. "Brazil" is the first major out-of-town casualty among musicals; there have been flops among song and tuners which did come to town.

Claimed that "Brazil" will re-form later, sans Milton Berle, who has been starred in the show, produced by Lee Shubert and Monte Proser, but production goes into storage indefinitely. There were tiffs between the actor and Shubert from the time "Brazil" opened in Boston two months ago. Despite the fact that the show was never whipped into shape for Broadway it drew exceptional business here and there.

Understood that the 'Brazil" red reaches $300,000, it being reported that the bulk of the investment came from Proser and his coterie. Regardless of the supposedly solid grosses in the various tryout stands, the show would show a net operating profit of a couple of thousand dollars, then be shy by $5,000 or $6,000 of breaking even in the next engagement.

Plans called for book changes but Phil Rapp, the author, refused to agree to them, same going when Proser proposed changing the show from musical comedy to revue. Berle has done his own specialties in the show by stepping out of character, which is something Shubert didn't like.

"Brazil" was to have gone to Detroit prior to a Chicago engagement. Management not only got sour on the book but the songs as well.

Straight plays yanked off at tryout were "Emily," "Mr. Cooper's Left Hand," "Forever Is Now," "Caviar to The General" and "Last House on The Left."

Rainer Play to Get Short Tour, Will Be Shelved to 1946-47

Two new shows in which J. J. Leventhal is interested are on tour but one will not be seen on Broadway this season and the other will remain on the road indefinitely. Latter attraction is "Windy Hill," by Patsy Ruth Miller, former film actress, which is being presented by Ruth Chatterton, with Kay Francis starred. Show has been trouping since early fall. The other show is "A Gift for the Bride," which opened on rubbers at Shea's theatre, Youngstown, O., Saturday (1) afternoon. It was produced in association with the Shuberts.

"Bride" stars Luise Rainer but as she will temporarily retire to have a baby probably next month, the show will be shelved and is not due on the main stem until next season. The baggage car for "Bride" was late in arrival at the Ohio stand, the matinee not starting until 4 p.m., and the night performance also was late in beginning.

Show, which was first called "Accidents Will Happen," is by Andrew Solt and S. Bekeffi, adaptation being by Rowland Leigh. There are songs by Jean Schwartz in "Bride" but it's a comedy, not a musical.

Ex-GI's Forming L.A. Theatre Organization

Hollywood, Dec. 4.

Veterans Theatre Group is being organized here by actors who have served in the war, with the idea of calling the attention of stage, film and radio producers to ex-GI talent.

Group will stage a series of plays with casts composed of veterans who were professional actors before they entered military service.

Joe Agnello and Carlo Schipa are heading the organization committee.

De Fore, Ludwig Hit Legit

Hollywood, Dec. 4.

Don De Fore, currently acting in films, is breaking out as a legit producer, in association with Edward Ludwig.

Their new play, authored by James Hagen, is "One Saturday Night," slated to open in San Francisco early in January.

Hagen wrote "One Sunday Afternoon."

Hayward's Pre-Production Film Deal on 'Portrait'

"Portrait In Black," new murder melo which went into rehearsal Monday (3), has been bought for films by new indie firm of Jack Skirball and Bruce Manning, in a pre-production deal, with down-payment of $100,000 towards an as yet undecided ceiling.

Play is by Ivan Goff and Ben Roberts, two Coast script writers who wrote it while in the service, stationed at Astoria, N. Y. Play took two years to write. Helen Hayes originally had an option on same, based on 1½ acts completed, then dropped it, Leland Hayward then getting play. Hayward, who is producing stage version, is not in on film production as rumored.

Robert Sinclair is directing play, with Geraldine Fitzgerald starred.

Bequests Due To Leblang Heirs

The 48th Street theatre, N. Y., having reverted to the estate of Joe Leblang with the expiration of Mike Todd's lease last Friday (30), payment of a number of bequests to the family of the late ticket magnate-showman is expected to be made this season. The house has "Harvey," and the estate is assured of cash assets from the 48th Street's operating profit. Since "Harvey" opened, the house profit has averaged more than $3,000 weekly. Although the hit is in its second year, indications are that it will maintain its capacity pace through the season, and probably another year, if not more.

Attorney for the estate has advised heirs that they may expect remittances within the near future. There are claims against the estate which are in process of liquidation. One unexpected claim is that reported concerning William F. Jasie, attorney and husband of the late Tillie Leblang, widow of the ticket man. Understood Jasie contends he is entitled to her share of the estate, although she made him a cash bequest upon her death, shares in the Leblang ticket agency going to the three Leblang daughters. Jasie is said to have been paid large fees when he was the estate's lawyer. The agency's financial involvements delayed payment of Leblang's bequests.

Brock Pemberton arranged for an indefinite booking at the 48th Street of "Harvey," which he produced, the contract providing that he receive a sizeable share of the theatre's profits, after the first $100,000 annually during the show's run. A similar deal between Pemberton and Todd was to have been set in the event that the latter secured another theatre, where "Harvey" was to have been moved or if an extension of the lease was obtained. Neither eventuated.

Lindsay to Require Additional Surgery

Although he is recovering from a minor operation, Howard Lindsay who is leaving the Murray Hill hospital, N. Y., this week, will soon return for additional surgery, not of a serious type, however. He was hospitalized shortly after "State of The Union," written by him and Russel Crouse, was presented by Leland Hayward at the Hudson, N. Y.

Planned road show of the click "Union" will probably await Lindsay's return to his office.

Buffalo Booking Spurt

Buffalo, Dec. 4.

Local legit season, which has been languishing, has taken on new spurt with announcement of further bookings at the Erlanger.

Following the current "Pick-up Girl," "School for Brides" is scheduled for Dec. 10-15. Bookings thereafter include "Murder Without Crime," Dec. 17-22; "Windy Hill," Dec. 25-29; Gilbert & Sullivan Opera, Dec. 31-Jan. 3; "Joyous Season," Jan. 7-10; "Late George Apley," Jan. 21-24; Katherine Dunham revue, Jan. 28-31; "Deep Are the Roots," Feb. 13-16; "Carmen Jones," Feb. 21-24.

Bernard Sobel

discourses on

"Temperament"

a special editorial feature in the

40th Anniversary Number of

VARIETY

Garrick, St. L., Takes Rap at Pulitzer Rag For Passing Up 'Maid'

St. Louis, Dec. 4.

Failure and refusal of the Post-Dispatch, Pulitzer p.m. rag, to recognize the reopening of the Garrick theatre as a legit house by reviewing the opening piece, "Maid In The Ozarks," a blustery comedy-drama of Arkansas mountaineers, resulted in the theatre management rapping the rag in paid ads run in all of the three dailies.

The Globe-Democrat, a.m., and Star-Times, p.m., not only reviewed the piece but both prominently mentioned the fact that a capacity mob was on deck for the tee-off Monday (26). The ads, hammering the Post-Dispatch, were run on the Saturday following the lighting, and, occupying one column by 100 inches, said, in part: "*Thank You*, St. Louis, for your enthusiastic response to this play and for shattering all attendance records at the Garrick theatre; *Thank You*, Herbert Monk, dramatic critic for the Globe-Democrat, for saying 'Theatrical phenomenon . . . packed the 1,600 house to capacity'; *Thank You*, William Inge, dramatic critic of the Star-Times, for saying: 'Maid in the Ozarks' will have a long, successful run in St. Louis, just as it has in other cities; *Thank You*, St. Louis Post-Dispatch, for not sending anyone down to review this play. We needed that seat . . ."

This is the first time that a local legit, burlesk or flicker house has ever publicly gone to the mat with a local rag over lack of recognition or unfavorable reviews. Claude Schenck, directing head of the Garrick who switched the policy from flickers to stage shows, said he dished out approximately $5,000 for ads in all daily rags, prior to the opening, and feels he is justified in expressing his chagrin through the medium of printer's ink.

The Post-Dispatch evidently felt that Schenck was at liberty to express himself on the rag's action, if he paid for it at the prevailing amusement ad rate, as there was no difference in the copy that appeared in each of the three rags.

'Notion' Launches Guild Circuit in San Francisco

San Francisco, Dec. 4.

San Francisco will become a member of the Theatre Guild's nation-wide subscription circuit when "Foolish Notion" arrives at the Curran theatre Jan. 14, due to arrangements just concluded between the Theatre Guild and Homer Curran.

The deal, first reported several months ago, will bring Frisco four plays during the coming year. After "Notion," Philip Barry's comedy starring Tallulah Bankhead, comes "Oklahoma!"

Third is expected to be a new production of Oscar Wilde's "Lady Windermere's Fan," to be produced here by Curran and the Guild. The fourth offering has not been decided on as yet.

Guild's K.C. Opens

Kansas City, Dec. 4.

Theatre Guild productions will play in the Music Hall of the Municipal Auditorium here beginning next month, following the inking of a contract by John Antonello and James H. Nixon of A. & N. Presentations.

First of the Theatre Guild shows to be seen here will be Tallulah Bankhead in "Foolish Notion," which will open a three-day engagement Jan. 3. "Oklahoma!" will bow in Jan. 28.

Fay Appears Before Equity Council; Allowed Access to Hearing Records

Frank Fay made his first appearance at an Equity council session last week since he walked out of the first day's hearing of charges against him by five players. He implicated them by their attendance at an anti-Fascist meeting in Madison Square Garden at which criticism of Catholic church policies in Spain was heard. That irked Fay, and his remarks started a controversy within Equity, but the quintet of Equityites was absolved from anti-Catholic sentiments, while Fay was censured. He's been burning ever since.

Through his attorney, Godfrey P. Schmidt, Fay demanded the records of the council hearings, it being the actor's intention of getting out a brochure to be sent the membership. Council recently sent out "a special report to the membership," setting forth the facts in the "affair Fay," which were alleged to have been distorted in at least one N. Y. daily. Fay was told that the records were available, and were given to him, he also to have the privilege of sending his pamphlet to Equity's entire listing.

According to the N. Y. Journal-American, which has been making almost a daily issue out of the matter, there will be a meeting at the Garden Jan. 10, at which an organization called "Friends of Frank Fay" will protest the "growth of religious intolerance," and it is proposed to start a campaign against alleged Red-fascist groups. Claimed that the complained-about Garden session was inspired by American Communists. Understood there was some sort of Fay organization in Chicago sometime ago but it was regarded as a publicity gag.

Quarterly Meeting Dec. 14

On Friday, Dec. 14, there is to be a quarterly Equity meeting and Fay is slated to state his objections to the resolution of censure. He will be allowed 30 minutes, and the five fellow members he named will have an equal period to air their side of the controversy. Actor's aim is for a vote requesting the council to revoke its reprimand. If he does not succeed, the proposed Garden rally is expected to be partially devoted to Equity's stance in the matter.

Some prominent Equityites reiterate their criticism of Fay's actions, which has brought about much outside animus. They declare that the council was "too easy" in handling the situation, pointing out that Fay could not only have been ousted from the council but suspended and heavily fined.

A Solution?

Solution to such irksome incidents has been suggested. Proposed that a trial board of five or seven actors be named whose decision could not be controverted. Pointed out that as a rule actors are ruled by emotions and temperament, and most members of the council are not excluded from such classification.

Fay is starring in "Harvey" (48th Street, N. Y.), produced by Brock Pemberton. The manager is believed to have been concerned over publicity in the Fay matter and feels it isn't favorable to the show. He has not figured in the situation in any way but is understood to have asked Fay to keep the argument outside of the theatre. That is taken to mean that quite a number of people, apparently involved with Fay, have been visiting his dressing room, and the manager prefers that the actor talk things over with them at some other place.

Fridolin, Canadian Comic, Co-Stars With Hopkins

Miriam Hopkins was supposed to be the star of "St. Lazare's Pharmacy," but when the show was advertised in Montreal, where it opened last night (4), she was co-starred with Fridolin, French Canadian comic. Fridolin has headed French-language revues over the border only. The co-star billing is also present in Chicago, where the play opens Dec. 23 at the Studebaker. Show's opening there is billed to be its "world premiere."

Fridolin had rarely spoken English on the stage in Canada, "Pharmacy" being his first important appearance using that tongue. Play originates from the Hungarian of Miklos Laszlo, adaptation being by Eddie Dowling, who presents it with Louis J. Singer.

'Fruit' at $120,000 20G Over Budget

"Strange Fruit," which opened at the Royale, N. Y., last Thursday (29), is the most costly production given a drama in years, excepting "Catharine Was Great," which topped its outlay mostly because of antiques which were purchased instead of being rented as usual. "Fruit" is a multi-scened play and the investment amounted to $120,000, which was $20,000 over the budget. Opening night the scene changes were accompanied by so much noise, despite rolling platforms, that the actors were distracted. That rarely happens during performances where settings are on revolving stages.

"Fruit" has a mixed cast, white and colored, and drew a uniformly adverse press, but showmen will watch its attendance, figured to be potentially strong because the book of the same title was a best seller. When Jose Ferrer talked over production last summer he was advised that the play must get back its investment through the boxoffice, as there was no chance of the story being bought by Hollywood. Ferrer was bolstered in his conviction by the fact that there are many outsiders who bought pieces of the play, exact number said to be over 100.

In Philadelphia "Fruit" drew excellent money despite the fact that the clergy panned the play from their pulpits.

BLOOMGARTEN PLANS 'CHILDREN'S' REVIVAL

Kermit Bloomgarten is planning to produce a revival of Lillian Hellman's "The Children's Hour."

While Bloomgarten has been associated with Herman Shumlin, who first produced "Hour," latter will not be in on this production.

'Jumpin' Jupiter' Presented in Hawaii

Honolulu, Nov. 7.

Army Special Services and the Hawaii USO Theatrical Division have combined to present a new musical, "Jumpin' Jupiter," for GIs sweating it out here. Musical is an amusing book show built around the god Jupiter, who loses his wife to the WACS when she goes down to earth to enlist, and his effort to get her back.

Show has a professional finish, with various pro talent taking part. Produced under supervision of Capt. Allen Ludden, who succeeded Major Maurice Evans as Special Services Officer, show has book and lyrics by Lt. George W. George, USNR; Lt. Stephen F. Kranz, AC, and Cpl. Hal David. Cpls. Nicholas England and Jerry Graff, and Pfc. Roger Adams, did the music. Arthur E. Wyman and S/Sgt. Sidney Head staged.

Pfc. Vincent Carbone, former Broadway dancer; Cpl. Robert Hendricks, ex NBC singer, and Alyce Louis, from the Hawaii USO Chorus, have leads. Jo Flanders, one-time continental nitery star, trained the chorus, made up of local amateur talent.

Transit Provision May Bring Gripe on 'Show'

Switch in dates for "The Passing Show," which is on tour starring Willie Howard, may result in a squawk to Equity from the company. Revue was to have jumped from Philadelphia to Detroit but the date in the latter stand was set back. Orders from the Shubert office indicated that the jump to Detroit will be broken and in that way Pullman travel will not be necessary, a saving in railroad fares being made.

Plans call for "Show" to remain another week in Philly, with Pittsburgh to follow and then Detroit. The jump to the former city is less than 450 miles, and under Office of Defense Transportation rules, neither Pullmans nor sleepers are permitted under 450-mile hops. Same goes for the trip from Pittsburgh to Detroit.

Plays Out of Town

Hamlet

Boston, Nov. 28.

Michael Todd production of Shakespeare's drama in two acts (15 scenes). Stars Maurice Evans. Staged by George Schaefer; settings, Frederick Stover; costumes, Irene Sharaff; music, Roger Adams. At Opera House, Boston, Nov. 28, '45; $3.60 top.

Bernardo .... William Weber
Francisco .... John Bryant
Marcellus .... Alexander Lockwood
Horatio .... Walter Coy
Ghost of Hamlet's Father .... Victor Thorley
Claudius .... Thomas Gomez
Hamlet .... Maurice Evans
Gertrude .... Lili Darvas
Polonius .... Thomas Chalmers
Laertes .... Emmett Rogers
Ophelia .... Frances Reid
Reynaldo .... Franz Bendtsen
Rosencrantz .... Howard Morris
Guildenstern .... Booth Colman
Player King .... Nelson Leigh
Player Queen .... Blanche Collins
Player Villain .... Alan Dreeben
Player Prologue .... Alan Manson
Fortinbras .... Leon Shaw
Norwegian Captain .... Nelson Leigh
Osric .... Morton Da Costa

Lords, Ladies, Soldiers and Attendants: Nan McFarland, Jane Flynn, Janet [illegible], Robert Berger, John Bryant, Alan Dreeben, Charles Goff, Robert Perrino, Bill Levitt, Robert Pastene, Frank Rooney, Ray Walston, William Weber.

Maurice Evans seems set for a solid run with his GI version of "Hamlet." It's a scalp-tingling edition of this masterwork, brought up to the Byronic era and geared for plot, action and methodical madness, not to mention blood, thunder and a smidgeon of mayhem. Should draw plenty of customers who might sidestep a conventional mounting.

Main thing stressed is action, an emphasis due to Evans' experience with this piece before GI audiences in the Pacific. However, cuts, telescopings and elisions are very shrewdly made and it's not too easy to spot them unless one has a rather sounder background in the bard than most people have. Most obvious is the omission of the poor Yorick's skull department. Hamlet thus never learns of the drowning of Ophelia, but it works out okay, and the plot line never falters.

Chief novelty, besides this strong narrative drive, is the mise-en-scene. Action of the play jumps from the 15th to a vague time early in the 19th century, and the costumes (some of Irene Sharaff's finest) seem mainly centered around the 1830's. However, modern luggage appears, the king is positively Edwardian. Ophelia wears long-flowing, tightly bodiced affairs resembling something out of the Ballet Theatre, and there are plenty of inconsistencies, obviously deliberate and in general extremely effective in suggesting characterization along stylized lines.

Only embarrassment is in the swordplay. Otherwise, the period choice seems a stroke of genius as the burgeoning of the romantic spirit of the times gives added impact to the language and to Evans' conception of Hamlet as a man of action and of great emotional intensity, one who assumes madness as a stratagem to trap his step-father, but is so intellectually sensitive he is harrassed by the thought that he really may be mad. It's an interesting and powerful conception, possibly too high-strung at times, but almost certain to go over.

As in Todd's simultaneous production down the street, "The Would-Be Gentleman," another embarrassment is a certain weakness in some key minor spots but unlike the support in the Moliere farce, it seems more than likely all of the cast of "Hamlet" will play in during tryout on the road. Thomas Chalmers stands out as Polonius, making a booby but a lovable one of the character; Thomas Gomez is an impressive king, handling the Shakespearean diction nicely and projecting the increasing insecurity of the character powerfully. Lili Darvas, hampered from time to time by her Continental accent, settles down as the play progresses and finishes strongly, and Frances Reid makes one of the better Ophelias.

The rest of the cast, consisting to some extent of ex-GIs who worked with Evans in Pearl Harbor, is uneven, but the voices are on the whole excellent. There's one bit by Morton da Costa that draws attention in the last act, and another by Nelson Leigh as the Player King that is outstanding. The staging is at times remarkable, especially the scenes involving the ghost, while the final scene, in which Evans and Emmett Rogers kill each other, is carried off with a masculine quality not often observed. Equally notable is the big scene between Hamlet and Ophelia, which in Evans' conception becomes a scene of great tenderness, not an opportunity to bat her one in the ear.

Cast and star got a nice sendoff here, and should be getting good hands for some time to come.

Elie.

SAMUEL FRENCH
SINCE 1830
Play Brokers and Authors' Representatives
25 West 45th Street, New York
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Would-Be Gentleman

Boston, Nov. 27.

Michael Todd production of comedy in two acts by Moliere. Stars Bobby Clark. Staged by John Kennedy; setting, Howard Bay; costumes, Irene Sharaff; music by Lully as arranged by Jerome Moross. At Wilbur, Boston, Nov. 27, '45; $3.20 top.

Music Master .... Rolfe Sedan
Dancing Master .... Alex Fisher
Coquel .... Fred Warner
Nicole .... Ann Thomas
Marcel (footman) .... Rand Elliot
Francois (footman) .... Albert Henderson
Monsieur Jourdain .... Bobby Clark
Mademoiselle Valere .... Ruth Fisher
Singers .... Constance Brigham, Mary Francis Colwin, Lewis Pierce
Madame Jourdain .... Bertha Belmore
Fencing Master .... Earl MacVeigh
Philosopher .... Frederic Persson
Count Dorante .... Philip Bourneuf
Lucille Jourdain .... Eleanore Whitney
Covielle .... Leonard Elliott
Cleonte .... John Heath
Tailor .... LeRoi Operti
Raymond (Tailor's Apprentice) .... Lester Towne
Marquise Dorimene .... June Knight

Hard to see how anything can throw this bizarre item off the beam. It looks like a burlesque wham, not only for Bobby Clark connoisseurs but for the street trade.

In its new translation—and nobody around here will deny that Clark himself might be responsible for the shambles—it's supposed to hew pretty close to the original, but Moliere's topical satire and classical farce have been overwhelmed by a colossal spoofing. Result is outrageously low comedy. But, as M. Jourdain (Clark) puts it, "never did low thoughts soar so high."

Burlesque follows the plot line of this 17th century comic tomfoolery. M. Jourdain, a wealthy Parisian manufacturer of you-know-what, engages a menage of dancing masters, music teachers, philosophers and so on to give him the social accomplishments of the nobility, one of whose members he supports in an effort to make a conquest of a marquise of the nobleman's acquaintance.

He is, of course, given the works by everybody, including his wife and daughter, but he manages to exhaust in the process as formidable a reservoir of gags, jibes, burlesque routines and comic inventions a comedian ever had a chance to display in one session. And he's on the stage a good 80% of the time.

It's the other 20% that furnishes cause for some concern. For here the mediocrity of the cast supporting the comedian (rather than the normal slowing of the tempo which is to be expected) is evident. This deficiency was the only basic one in evidence at the opener, for the others are obviously merely a matter of skill in routining and tightening. Clark himself, as is well known, always needs a fortnight or so to iron out his stuff, and there's no doubt he will. There is some doubt that some of the others can.

Not a small factor in the total effect of this comedy solo is the fantastically luxurious Mike Todd production, which includes a silver-plated 17th century set by Howard Bay and an array of Irene Sharaff's maddest inventions. John Kennedy's staging, though, of course, in the works, makes smart use of a periwigged quintet of musicians who do an arrangement of the original incidental music Lully composed for the court performance of 1670.

The stage music provides the background for a vocal trio and a dance specialty by Harrison and Fisher, which, though amusing as a comedy adagio, is hurt by what are apparently supposed to be funny grimaces. Both the trio and the dance routine are joined on the reprise by Clark for a straight comedy specialty, and click solidly.

In the supporting cast, Bertha Belmore as M. Jourdain's sharp-tongued wife, June Knight the marquise, Rolfe Sedan the music master, Alex Fisher the dancing master and Frederic Perrson the philosopher, strike the proper note. Others in the cast cannot be especially complimented at this point. Some replacements are necessary and others need plenty of work to carry their small but nonetheless important burdens. The fact is no character can be considered unimportant in this sort of thing notwithstanding its knockabout character, because a bad spot only gives the audience time to wonder what it was really laughing at in the good ones.

It's a burlesque pure and simple—though actually neither pure nor simple—and as such should catch on to the gravy train. In any case, Bobby Clark's personal virtuosity is certain to wow.

Elie.

Nellie Bly

Philadelphia, Dec. 1.

Nat Karson and Eddie Cantor production of musical comedy in two acts (19 scenes). Stars William Gaxton and Victor Moore; features Marilyn Maxwell and Benay Venuta. Staged by Nat Karson. Book by Sig Herzig; lyrics by Johnny Burke; music by James Van Heusen; musical supervision, Joseph Lilley; choreography, Edward Caton; dialog directed by Elgar MacGregor; orchestra under direction of Charles Drury. At Forrest, Philadelphia, Dec. 1, '45; $6.20 opening night.

It will take a great deal more than routine doctoring to put "Nellie Bly" in the upper brackets; a major surgical is, in fact, indicated. However, this big, sprawling, new musical offered by Nat Karson and Eddie Cantor has plenty of assets. It might even find greater favor in Hollywood than on Broadway if a too-premature opening in New York doesn't ruin its film chances.

"Bly" is another period or costume musical. Making all due allowances for overboard first-night length (curtain didn't fall until after 12), and mechanical mishaps in the staging, "Bly" is singularly labored and routine. In the first place, the book, after a good start, bogs down even more miserably than most musical books at the start of their careers. The idea of building a musical around the round-the-world jaunt of Nellie Bly, of the old New York World, to beat the fictional record of 80 days set by Phileas Fogg in Jules Verne's romantic novel, is a good one. The further idea of having James Gordon Bennett, owner of the rival sheet, the Herald, decide to give the attractive Nellie competition may seem equally good. Even the business of having slick, go-getting Frank Jordan of the Herald choose an ex-ferryboat deckhand (named Phineas Fogarty, by the way) to beat Nellie's time might seem auspicious, since Victor Moore plays Phineas, a tmid fuddy-duddy who is mixed up in Tammany Hall politics and hasn't the slightest desire to go on the trip because he always gets violently seasick.

However, the resultant complications certainly don't jell. Even Moore, a tremendous favorite here as elsewhere, is only intermittently amusing as Fogarty. He has a seasick scene that isn't exactly comical, and some of the lines given him, including a couple dealing with religious faiths, seem in bad taste.

Much was expected of the Van Heusen-Burke score but it, too, doesn't live up to expectations. "There's Nothing Like Travel" (show's opener) is about the best, with a couple of Benay Venuta's comedy songs, and one or two by Moore, also good but not remarkable vocally. The lyrics, like the lines of the book, are run-of-the-mill.

Marilyn Maxwell, of films, is a strikingly beautiful Nellie Bly, but lacking vocally to an extent that middle-of-the-house patrons can't hear her. Miss Venuta is noisy and active, and generally effective, in a tough second femme lead. William Gaxton is serviceable, too, as the slicker from the Herald—a typical Gaxton role. Dualing with Miss Maxwell in the romance, he is not so notable.

There is plenty of dancing, with everything from solo specialties to ballet. Best of the specialty contributions are those of the Debonairs, precision pantomimists. Lubov Roudenko and Jack Whitney are outstanding in the ballet interpolations.

As might be expected from the plot, the action of "Bly" wanders mightily. Its scenic investiture is certainly a noteworthy feature. Only studios responsible for painting and costumes are listed. There are plenty of good stage effects—or, rather, there will be if and when they get the show oiled up and really moving. A marionet novelty to advance the action of the last lap of the round-the-world jaunt should be effective when perfected.

As in some of the other period musicals, several actual historical characters are introduced, including Bennett, Teddy Roosevelt, the Tsar, Queen Victoria and Pulitzer.

Philly's first night was, of course, terrific, coming after Army-Navy game locally, and following two-day postponement. Sinatra, Crosby, Raft, Colbert, among many other notables, were in the audience.

Waters.

A Gift for the Bride

Cincinnati, Dec. 3.

Jules J. Leventhal production (in association with the Shuberts) of comedy, with music, by Andrew Solt and S. Bekeffi; adapted and staged by Rowland Leigh. Stars Luise Rainer. Settings, Watson Barratt; music, Jean Schwartz; lyrics, Rowland Leigh. At Cox, Cincinnati, opening Dec. 3, '45.

Head Waiter .... Roy Johnson
Henriette .... Lee Truehill
Albert .... Michael Steele
Fernande Poncelet .... Luise Rainer
Alexander Poncelet .... Wells Richardson
Edmond Cognerel .... Stapelton Kent
Adrienne Cognerel .... Kay du Bois
Maid .... Fay Sappington
Jean .... Earl McDonald
Joseph .... Forrest Taylor, Jr.
Alice Villeneuve .... Ruth Amos
Jules Villeneuve .... Marion Green
Pierre Villeneuve .... Paul Kaye
Madeleine Moniel .... Hazele Burgess
Phillip Moniel .... Cyrus Staehle
Gabriella Castel .... Jean Cleveland
Count Leon Castel .... Bert Bertram
Baron Chitescu .... George Jason
Yvonne de la Motte .... Adrienne Bayan
Madame de la Motte .... Claire Evans
Masked Lady .... Peggy Pakenham
Larry Barton .... Jay Rogers
Doctor Andre .... Leonard Bach
Madame Andre .... Lona Foster
Lili Pascal .... Gloria Humphreys

Academy Award winner for "Great Ziegfeld" and "Good Earth" screenings, and star of "Kiss for Cinderella" on Broadway, Luise Rainer likely will be due a wound stripe, at best, for her valiant effort in "Gift for the Bride," which returns her to the stage after three years. Vehicle is offbeat for her talents. Support is fairish, and mounting and wardrobe are under par.

Show had one day in Youngstown before opening in Cincy, and practically all hands suffered for unfamiliarity with lines. Piece is comedy with music written several years since for the Hungarian theatre. Locale is Paris and time is the present.

Miss Rainer has part of ex-governess wed to pharmacist much her senior, and entire action covers night of their marriage. Wrong delivery of diamond ring and amorous note, with other gifts, to their hotel suite stir jealousy of hubby (Wells Richardson) and exit of Miss Rainer in bridal dress to find sender. Search leads to bedroom of jeweler who sold diamond to a masquerade party. There's a mixup of identities and wrangles between several couples.

Three standout scenes are in bedroom of jeweler and his wife (Stapelton Kent and Kay Du Bois), first-love embrace between Miss Rainer and Paul Kaye, and the finale Rainer-Kaye clutch.

Singing interludes are incidental and in talk style for most part.

Jean Cleveland and Roy Johnson do well in minor parts.

Koll.

A Night in Havana

Los Angeles, Nov. 30.

Pan American Concerts presents three-part musical revue. Stars Lecuona Cuban Boys Orchestra; features Amalia Aguilar with Blanca Betista, Carlos and Isabella. Opened at Wilshire Ebell, Los Angeles, Nov. 26, '45; $2.40 top.

From the moment that the curtain goes up until the last performer has taken a bow, "A Night in Havana" is one of the slickest, fastest-paced and most entertaining revues to grace the boards here in many mouths. Dispensing with an emcee entirely, "Havana" proves that the aforementioned gentleman is about as necessary as the itch when it comes to keeping a show moving.

Lecuona Cuban Boys orchestra, led from the piano by Armando Orifiche, is a combination of Enric Madriguera, Fred Waring and Spike Jones musicrews, ranging from tiptop Latin tuning, through well-staged production numbers right down to low comedy. Practically every man in the group triples or quadruples instrumentally, and all vocalize, dance and cavort in required manners. Orifiche's pianoing is kept subdued but it's showmanly, and he keeps the entire production moving under his hands.

In the vocal department, one of the standout members of the band is Alvarado, who sings ballads or tricky sambas and congas with equal facility, and he gets plenty of femme appeal from the audience. Not only is he good looking but he sings with little effort.

Amalia Aguilar is the featured femme dancer of the show, combining the wildness of Diosa Costello with the sock appeal of Carmen Miranda. She swings on her own with eye appeal and more shakes than a California earthquake and a minimum of costuming to keep the male following on edge. Her turns serve as the windup rounds in the three frames.

Blanca Batista, a blue-eyed blonde, looks out of place with the brunets, but she sings a fair song. Carlos and Isabella are folk dancers, with Carlos carrying the freight and Isabella going along for the ride. The boy does all the work.

Huts.

Of All People

Detroit, Dec. 2.

Monte Proser and Walter Batchelor production of comedy in three acts (5 scenes) by Ralph Spence. Features Bert Wheeler and Walter Catlett. Setting, Stewart Chaney. At Shubert Lafayette, Detroit, opening Dec. 2, '45; $3 top.

Joseph .... Reginald Mason
Oliver .... Harold Grau
Daisy .... Gloria Story
Stella .... Emily Lawrence
Mr. Sugarman .... John Harmon
Elkins .... Tom Ewell
Miss Targo .... Lyn Fortner
Edgar Brinker .... Millard Mitchell
Mike McGuire .... Bruce McFarlane
Julius .... Walter Catlett
Sebastian .... Bert Wheeler
Miss Carroll .... Frances Charles
Sugarman Girls .... Patti Morgan, Elsi Hanover, Helen Seamon, Emily Jewell, Billie Boze
Alex .... James Walker
Senator Marsh .... Taylor Holmes
Danny .... Arthur R. Allen
General Hathaway .... John Leslie
Mr. Corwin .... Donald Foster
FBI Men .... Frank Malet, Charles Baker
Democratic Husband .... Charles Bond
Democratic Wife .... Jane Rentfor
Republican Husband .... McGreggor Gibb
Republican Wife .... Marian Weeks
Briggs .... Brian Connaught

No decent self-respecting ghost would be caught in a theatre haunted by "Of All People" in its present form. Show has some bright bits, a good second act, a fair ending, and a first act that gallops fast in all directions.

The story revolves around two ghosts—Walter Catlett, of Caesar's time, and Bert Wheeler, a mere 400 years dead. They live in a mansion in Washington whose owner has refused to permit the Dumbarton Oaks conference to take place there because she is afraid the diplomats might not understand Julius and Sebastian. When the play opens, the home is being turned into a rooming house, for reasons unexplained, and this brings in an assortment of characters, ranging from a show troupe to reconversion expeditors and a Congressman from Texas.

First act turns into a Washington-set version of "Room Service" with a burlesqued finish. The play then settles down to some political cracks, fair but spotty situations, and forgets the "Room Service" pandemonium to get involved in a broadcast by Catlett which threatens to turn the whole nation into the Democratic party, since only Democrats can see this ninth wonder of the broadcasting world. The effects of the broadcast are shown via a newsreel which has some fine movie work done by Wheeler singing like Sinatra. Plot is solved by the Congressman getting FCC to ban the ghost broadcasts because he believes in the two-party system. President Truman congratulates his political acumen and he is invited to a White House luncheon, which ties in with an early prediction of Julius that he will be president some day, and there the piece ends.

Trouble with the comedy is that it is neither consistently burlesque, subtle, dramatic, humorous, or logical. Its remarks anent the Washington scene have no point in terms of the whole play. Still, with a good scalpel something might be made of it. For instance, a whole section, wherein Julius and Sebastian remember their former days, had better never be uttered. If the author would tie in a little topical satire, give the ghosts a reason and purpose for being and keep the whole production at a faster, racier pace, it might catch on. But if all that were done, we'd be reviewing a different show.

Catlett and Wheeler do very well with the material given them. Taylor Holmes as Senator Marsh is another bright spot in the evening's watching. Tom Ewell as Elkins, the Congressman, also deserves top mention.

Murr.

A Joy Forever

Buffalo, Nov. 28.

Blevins Davis and Archie Thomson production of comedy in three acts by Vincent McConnor. Stars Guy Kibbee; features Dorothy Sands, Nicholas Joy, Loring Smith and Dennie Moore. Directed by Reginald Dunham; production designed by Stewart Chaney; supervised by Archie Thomson. At Erlanger, Buffalo, Nov. 28, '45; $3 top.

Tina .... Dorothy Sands
Frith .... Charles Laffin
Benjamin Vinnicum .... Guy Kibbee
Young Dan .... William Nunn
Old Dan .... Seth Arnold
Constance Sherman .... Ottilie Kruger
Harrison Eames .... Loring Smith
Arthur Barrington .... Nicholas Joy
Guard .... Rollin Bauer
Allora Eames .... Dennie Moore
Model .... Charles Boaz, Jr.
Delivery Man .... Fred Knight
Assistant Delivery Man .... Lucian Self
Mrs. Danforth .... Lois Bolton

New production firm of Davis & Thomson has dredged up this mild-mannered, uncertain character comedy starring Guy Kibbee into which it has quite visibly injected a liberal transfusion of heavy coin.

Davis will be remembered as the sponsor of the ill-starred "Rhapsody" on Broadway just one seasons ago, and Thomson was an associate for many years of the late Harry Kaufman. This is the first produced play of author Vincent McConnor, a CBS (N.Y.) staff writer, a former script dealing with the Roosevelt family having been shelved after casting, following the death of the late President's mother. In its initial showing, "Joy" revealed itself as possessed of a number of well-written episodes but lacking necessary cohesion and sweep, and failing to jell on the whole.

The story deals with an aging artist, long thought dead by the public, who is rediscovered in the play living as an eccentric recluse in an up-river studio barn, presided over by an elderly, saccharine ex-model housekeeper. The slight activity stirred up by the plot deals with the happenings to the household (which also, but for no discernible reason, includes a hero-worshipping, teen-age girl disciple of the master) when art critics discover his whereabouts and appraise his lifetime hoarded canvases at $1,000,000, with a resultant scramble by various persons to acquire some or all of the same. The artist solves the problem by the simple expedient of giving away his paintings indiscriminately on a first-come, first-served basis and returning to penury and ostensible happiness.

Excellent character projection by Kibbee, who is on the stage through most of the three acts, and an honest, straightforward directoral job by Reginald Denham serve to carry the story over most of the thin spots.

An outstanding cast proves an invaluable asset to the play's acceptability. Dorothy Sands is the housekeeper, whose old-ladylike sweetness rather belies her early stage career as described in the script. Nicholas Joy is convincing as the art-critic friend. Loring Smith turns in one of his usual incisive tycoon delineations of a wealthy and impatient department store art patron, and Dennie Moore, as his wife, continues to be strikingly pictorial.

The Stewart Chaney production, which includes settings and costumes, is notably colorful in conception and execution. The whole trouble is that the story never quite comes off as repeatedly threatened. However, a general tightening and some stiff revisions should shape it into acceptable entertainment and mild success for a not-too-discriminating road clientele. For Broadway it appears highly questionable. For pictures, as is, and mostly because of its lack of action, the verdict is no.

Burton.

Bliz Blitzes Boston; 'Dream Girl' 11G, 'Hamlet' 16G in 7, 'Gentleman' 10G

Boston, Dec. 4.

Three openers last week, all catching very favorable notices and one ("Dream Girl") getting raves, all suffered along with the other entries a severe pasting from a blizzard which lasted last three days of the week and bogged down biz all over town. Only house not hurt was the Colonial, which was a sellout long before, anyhow, and ticket-holders just wouldn't reneg on account of a snow storm.

"Dream Girl" took off at the Plymouth Monday night to draw unanimous praise, the consensus being that Elmer Rice had at last regained his stride and was headed for a solid click. "Would-Be Gentleman" next night at the Wilbur was very well liked and drew encomiums for Bobby Clark. There were some reservations, however, though not enough to interfere with the strongly favorable reaction. On Wednesday Mike Todd got off his second for the week with Maurice Evans' GI "Hamlet" at the Opera House. Only one slightly dissenting voice, the other crix going big for the unconventional mouting of the piece. Had a good advance sale, but, like the others, took a licking by the blizzard.

"Billion Dollar Baby" gaining all the time in demand, and shaping for a hit, also was hurt in last three days, and "School for Brides" waning for same reason.

No pro openings this week, but the lineup so far stands like this: "Pygmalion," Plymouth, Dec. 10; "Dunnigan's Daughter," Wilbur, same night; "Murder Without Crime," Copley, same night; "Nellie Bly," Shubert, Dec. 18; "Born Yesterday," Wilbur, Dec. 25; "Late George Apley," same night, Colonial; "Voice of Turtle," Wilbur, same night; "Desert Song," Opera House, same night; "Song of Bernadette," Copley, Dec. 31; "You Twinkle Only Once," Wilbur, Jan. 7.

Estimates for Last Week

"Billion Dollar Baby," Shubert (1,500; $4.20)—Hit by blizzard for last three performances of closing week, with an estimated $33,000 still being socko. Would have gone to $35,000, estimated, the way week began. Show appears to be well-liked and rialto boys figure it a hit. House dark this week.

"Dream Girl," Plymouth (1,450; $3.60)—Playwright's first clicker in some time, judging by notices here, although first week's receipts, weather-beaten, only touch an estimated $11,000. Second week current.

"Hamlet," Opera House (3,500; $4.20)—Had a $21,000 advance, got complimentary notices excepting one, and did an estimated $16,000 on seven performances, the snowstorm ruining three and hurting a fourth performance. Second week current.

"Oklahoma!," Colonial (1,500; $4.20) — Got its weekly $30,100, weather or no, as it was SRO anyhow. Final fortnight now under way.

"School for Brides," Copley (1,200; $3)—Not so good for fourth week, the storm keeping it down to an estimated $6,500. Final week current.

"The Would-Be Gentleman," Wilbur (1,400; $3.60)—Opened Wed. (28) and seems like a laff hit despite estimated $10,000 due to snow storm, for five performances. Second week in progress.

'Blackouts' Gleans 15½G; 'Prince' Back in L.A.

Los Angeles, Dec. 4.

Coin was good this past week at legit boxoffices, with none of the inroads of Yule shopping being felt as yet. "Blackouts of 1945" at El Capitan collected the usual capacity load of $15,400 for the 178th frame. "Maid in the Ozarks" took a slight swing up to garner $6,500 for the second stanza at the Belasco.

"Motel Wives" still in the running at the Musart was good for $2,900 on the 17th stretch. "Student Prince" returned for the umpteenth time under the auspices of the Shuberts at the Biltmore Sunday night and looked like it would have a hefty run for the two weeks it would hold forth here.

'Blossom Time' $17,000, Lukewarm, in Frisco

San Francisco, Dec. 4.

Revival of Romberg's "Blossom Time" is now in its last week at the Curran theatre, seating 1,776, with a $3 top. Last week did tepid $17,000.

The Geary, with 1,550 seats and $3 top, has "Dear Ruth," which last week did good $20,000.

'Suds' 10G, K.C.

Kansas City, Dec. 4.

"Suds in Your Eye" chalked up a sprightly $10,000 gross for four night performances and one matinee in the Music Hall of the Municipal Auditorium here closing last Saturday (1).

House, seating 2,572, was scaled to $3.

'Road' $4,500, 'Season' 9G in New Haven Split

New Haven, Dec. 4.

Shubert split last week, with biz okay on both ends. First half (26-28) brought "Tobacco Road" in for four shows at $2.40 top. From practically no advance, window sale built to sock estimated $4,500. Last half (29-1) caught an approximate $9,000 for "Joyous Season" at $3 top, Ethel Barrymore draw taking the credit.

Current attraction is break-in of Gertrude Lawrence-Raymond Massey "Pygmalion" (6-8). Next week gets another tryout, "Lute Song" (Mary Martin), for last half (13-15). Weekend of Dec. 20-22 brings third consecutive preem, Jean Arthur in "Born Yesterday." Blackstone is set for Dec. 30-31.

"Ice Follies" into Arena this week (3-9).

Current Road Shows

(Period Covering Dec. 3-15)

"A Joy Forever" — Royal Alex., Toronto (3-8); Blackstone, Chicago (11-15).

"Angel Street"—Libby H., El Paso (3); Rio Grande, Las Cruces (4); Kimo Al'b'que (5); Aud., Santa Fe (6); Fox, Trinidad (7); H. S., Aud., La Junta (8); Aud., Pueblo (10); Aud., Ft. Collins (11); Lincoln, Cheyenne (12); Univ. Wyom., Laramie (13); Aud., Denver (14-15).

"Anna Lucasta"—Civic, Chi (3-15).

Ballet Russe Highlights—Karlton, W'mport (3); Rajah, Reading (6); Prouglar, Bethlehem (7).

"Billion Dollar Baby" — Shubert, Boston (3-15).

"Blackouts of 1945" — El Capitan, Hollywood (3-15).

Blackstone — Town H., Toledo (3-5); Park, Youngstown (6-8); Colonial, Akron (10-11); Colonial, Utica (12); Erie, Schenectady (13-15).

"Blossom Time" — Curran, San Francisco (3-8); Aud., Oakland (10-11); Aud., Fresno (12); Aud., Long Beach (14); H. S., Santa Ana (15).

"Brighten the Corner" — Nixon, Pitts. (3-8).

"Carmen Jones" — Erlanger, Chi. (3-15).

"Dear Ruth"—Harris, Chi. (3-15).

"Dear Ruth" (2d Co.)—Geary, San Francisco (3-15).

"Desert Song"—Civic Op. Hse., Chi (3-15).

"Dream Girl" — Plymouth, Boston (3-8).

"Dunnigan's Daughter"—Hartman, Columbus (3-5); Wilbur, Boston (10-15).

"Foolish Notion"—Studebaker, Chi (3-15).

"Gift for the Bride"—Cox, Cinn. (3-8); English, Ind'p'lis (10-12); Town H., Toledo (13-15).

Gilbert & Sullivan—Keith's, Gr. Rapids (3-5); English, Ind'p'lis (6-8); Cox, Cinn. (9-15).

"Hamlet" — Opera House, Boston (3-8).

"Hasty Heart"—P'kway, Madison (3); Davidson, Milwaukee (4-8); Amer., St. Louis (10-15).

"Joyous Season" — Locust, Philly (3-15).

"Laffing Room Only" — Shubert, Chi. (3-15).

"Late George Apley" — Walnut, Philly (3-15).

"Life With Father"—English, Indianapolis (3-5); Coliseum, Evansville (6); Aud., Memphis (7); Ryman, Nashville (8); Aud., New Orleans (10-11); Mus. H., Houston (12); Para., Austin (13); Texas, San Antonio (14-15).

"Lute Song"—Shubert, N. Haven (13-15).

"Murder Without Crime" — Bushnell, Hartford (3); Court Sq., Spring-

(Continued on page 55)

'Hasty Heart' Sturdy $12,000 in Cincy

Cincinnati, Dec. 4.

"The Hasty Heart" tugged a satisfactory $12,000 on seven performances in five days last week in the 1,300-seat Cox at $3 top.

House has precm of Louise Rainer in "A Gift for the Bride" this week at $3.60 top. J. J. Shubert is on hand for the unveiling, he and Jules Leventhal being producers of the comedy.

'Apley' Fair 13G, Balto

Baltimore, Dec. 4.

"The Late George Apley" made a return trip to Ford's here last week after a previous visit prior to its Broadway run last year, and managed to get a fairish $13,000.

"Tobacco Road" is making a 12th visit currently and "Spring in Brazil" is set to follow.

Kay Francis-'Windy Hill' Fine $9,000 in Indpls.

Indianapolis, Dec. 4.

Kay Francis in "Windy Hill" took a fine $9,000 in four performances at the English (1,500), Nov. 26-28, at $3.60 top despite unfavorable reviews. House now has strong lineup for December for first time in years, including "Life With Father," Dec. 2-5; Gilbert and Sullivan repertoire, Dec. 6-8; "Gift for the Bride," Dec. 10-12; "The Hasty Heart," Dec. 20-22, and "Rose Marie" and "Countess Maritza," Dec. 25-29.

'Passing Show' Sock 29G, Philly

Philadelphia, Dec. 4.

With only three of the city's four legit houses open until Saturday night, and still another dark for three performances, there was plenty of trade for those that were tenanted straight through last week.

"The Passing Show," getting the breaks here despite a critical panning, sloughed through to another $29,000 in its second week at the Shubert, having no musical opposish. Most amazing, however, was "The French Touch," which reported $10,600 in five performances, the star, Brian Aherne being ill and causing cancellation of Tuesday and Wednesday evening, and Thursday matinee performances, at the Locust.

Down at the Walnut, "Brighten the Corner," another tryout that didn't win anything like rave notices, got a very satisfactory $14,200 in its second and final week. Show got some favorable mention from columnists and crix's second-thought reports.

Saturday night's premiere of "Nellie Bly" at the Forrest was, of course, terrific, with the fire marshal trying to hold down number of standees. Show ran way overboard on time and got only one fairly good notice against three raps. "Nellie" stays here two weeks, then to Boston.

December bookings are now all set as well as some of January's. Last night (3d) saw "Late George Apley" open at the Walnut and "The Joyous Season" at the Locust; both are in for three weeks. This plus the fact that the Shubert gets "Would-Be Gentleman" next Monday for two weeks and the Forrest gets "The Lute Song" on the 17th with Mary Martin for four, means that all Philly's legiters will be open the week before Xmas—an unusual occurence.

Another oddity is present plans to open three shows here Xmas Eve. They are Theatre Guild's "Winter's Tale;" the Gertrude Lawrence-Raymond Massey revival of "Pygmalion" and Ralph Spence's "Of All People." They're at the Locust, Shubert and Walnut, respectively, and all for two weeks. It seems virtually certain that one or more will switch to a Xmas Day or Wednesday opening, though not yet decided.

Two further bookings set are Max Gordon's "Born Yesterday," at the Locust, Jan. 7, and "The Duchess Misbehaves," at the Shubert, same date.

'Spring in Brazil' H.O. In Washington After 22G

Washington, Dec. 4.

Milton Berle in "Spring In Brazil" did about $22,000 in seven performances at the National theatre last week.

Here a second week, then Baltimore, then stops.

Broadway Spotty; But 'Spring' Gets 30G; 'Mermaids' Out of Tune With Crix Though 16G, 'Fruit' NSG 13G in 6

After Thanksgiving, which wasn't so good, Broadway biz was spotty. There was a downward trend in most legiters not of smash classification, but quite a number of other shows did not drop markedly. It is to be expected that attendance will taper off until Christmas, but inclement weather, including a snow flurry, was a factor in last week's dip.

Two arrivals last week. "The Mermaids Singing" drew a divided press, mostly unfavorable. "Strange Fruit" got adverse notices. It is still another show that drew big business out of town, probably on the strength of the book, but Broadway chances are in doubt. "Rugged Path" reached another new high.

"First Day of Spring" is newest hit; $30,000 for full week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Sound of Hunting," Lyceum (2d week) (D-993; $3.60). Third and final week around $7,500; disappointing; "Brighten the Corner" next week.

"Anna Lucasta," Mansfield (66th week) (D-1,041; $3.60). Weather more than any other a factor in dip, but with gross around $18,000 there was excellent profit both ways.

Are You With It?", Century (4th week) (M-1,713; $4.80). New-click musical was not affected and registered capacity, with estimated takings close to $41,000.

"Bloomer Girl," Shubert (62d week) (M-1,382; $5.40). For musical, well on its way in second year, business is still great; around $30,000.

"Carousel," Majestic (33d week) (M-1,695; $6). Champ musical, varies only in number of standees, and the gait is always over $49,000.

"Dark of the Moon," 46th Street (37th week) (D-1,319; $4.20). House reverts to musicals, for which it was designed, when "The Red Mill" moves in from Ziegfeld Dec. 15. "Moon" estimated around $12,500.

"Day Before Spring," National (2d week) (M-1,164; $6). First full week of latest musical indicates a run; takings estimated at around $30,000, close to capacity; only bit off at midweek matinee.

"Dear Ruth," Miller (51st week) (C-940; $4.20). Not much affected and laugh success grossed neat $17,500; reached the year mark and looks set through second season.

"Deep Are the Roots," Fulton (9th week) (D-968; $4.20). Fewer parties, and takings went to $19,500; new high for drama clicker.

"Follow the Girls," Broadhurst (86th week) (M-1,160; $4.80). Not off here last week; attendance somewhat better and the count approximated $28,000, which is sock for run musical.

"Harvey," 48th Street (57th week) (C-925; $4.20). Comedy with invisible rabbit is still a standout among theatre-goers, and it sells out continuously; $19,300.

"Hats Off to Ice," Center (73d week) (R-2,994; $1.98). Despite engagement of the "Ice Follies" at Madison Square Garden, theatre skating revue did very well; dropped to $24,000.

"I Remember Mama," Music Box (60th week) (CD-979; $4.20). One of the fine plays of last season; still approximating capacity; over $21,000.

"Life With Father," Bijou (313th week) (C-614; $3.60). Eased off last week; natural for show in seventh year, but profitable at around $9,500.

"Marinka," Barrymore (20th week) (O-1,115; $4.80). Newer musicals appear to have affected pace of operetta; about getting by; last week around $17,500.

"Oklahoma!", St. James (140th week) (M-1,509; $4.80). Won't be long now before crack musical goes into another year; windfall for all the backers will be indefinitely; over $31,000; standees.

"On the Town," Beck (49th week) (M-1,214; $4.80). One of the shows that dipped last week, when takings approximated $27,500; making plenty and aimed through season.

"Polonaise," Adelphi (8th week) (O-1,436; $4.80). Moved here from Alvin, which gets "Billion Dollar Baby"; operetta dived in past two weeks; around $22,000.

"Song of Norway," Imperial (67th week) (O-1,427; $6). Has varied somewhat in recent weeks but rep so strong that it should play into warm weather; around $36,000.

"State of the Union," Hudson (3d week) (C-1,065; $4.80). Somewhat better than estimated; pace is $24,300, and that means standees all times.

"Strange Fruit," Royale (1st week) (D-996; $4.20). Opened late last week; drew disappointing press. Did $13,000 in six performances, including two paid previews; not strong.

"The French Touch," Cort (CD-1,064; $4.80). Presented by Herbert H. Harris; written by Joseph Fields and Jerome Chodorov; opens Saturday (8)

"The Glass Menagerie," Playhouse (35th week) (CD-865; $4.20). Another of last season's holdovers that is getting capacity right along; $18,500 plus.

"The Mermaids Singing," Empire (1st week) (C-1,082; $4.80). Got several favorable notices but balance were the reverse; around $16,000 in seven times, which includes previews and benefits; in doubt as stayer.

"The Rugged Path," Plymouth (3d week) (D-1,063; $4.80). Drawing sock business despite offish press; standees all times, with count over $26,300; another high.

"The Voice of the Turtle," Morocco (87th week) (C-930; $3.60). Was off, but not materially, and the gross approximated $18,000; great for three-person run show.

"Therese," Biltmore (18th week) (D-920; $4.20). Skidded to around $15,000, but will do better next week, when there are several more parties.

"Up In Central Park," Broadway (44th week) (M-1,900; $6). One of Broadway's champ comedies, and still cleaning up; eased off to $35,000.

"You Touched Me," Booth (9th week) (C-712; $4.20). Missed four performances through illness of Edmund Gwenn last week; had been paced well over $10,000.

REVIVALS

"The Red Mill," Ziegfeld (7th week) (M-1,626; $4.80). Revival a Broadway surprise; capacity with takings over $37,000; moves downtown soon.

"The Tempest," City Center. Played three weeks to sturdy business; no more road bookings.

'Maid Ozarks' 16G In Reopening St. L. House

St. Louis, Dec. 4.

"Maid in the Ozarks," comedy-drama authored by Claire Parrish, opened the Garrick, formerly the home of burlesk and flickers, as the second legit house here Monday (26), and the first week of an indefinite run grossed an estimated $16,000. The small house, 1,600 seats, was scaled to $3.05, the same as charged at the other legiter, the American, for most of the pieces presented there.

The American was dark last week, giving the Garrick no opposish. The American relighted last night (Monday) with "The Winter's Tale," with Henry Daniell, Florence Reed, Jessie Royce Landis, Romney Brent and Whitford Kane in the top roles.

"Maid," credited with long runs in Hollywood and Chicago, didn't get the worst of it from crix of two of the three daily rags. One commented that ushers, during the first act, had to remind the customers that the piece wasn't burlesk, and that no smoking would be permitted.

Chi Feels Pre-Xmas Slide; 'Jones' Down to 23G, 'Notion' Okay $22,800

Chicago, Dec. 4.

Pre-Christmas slump is felt already. Hopefuls looked to "Desert Song," as an example, to chalk up $50,000 in its second stanza, but it got only $43,000. That ain't hay, of course, but it's still not up to expectations. Another case in point is "Carmen Jones," which dipped to $23,000. Others on tap were mostly status quo, excepting Theatre Guild-American Theatre Society "Foolish Notion," in for a short run, with $22,800 capacity, and "Two Mrs. Carrolls," which went up $14,800 after the American Legion-Thanksgiving doldrums.

Blackstone theatre gets two weeks of the Blevins Davis-Archie Thompson comedy, "Joy Forever," starring Guy Kibbee, Tuesday (11), after which third Guild-ATS offering this season, "Hasty Heart," takes over. Other definite bookings are "Passing Show," following "Carrolls" into the Great Northern Dec. 25; "St. Lazare's Pharmacy," Studebaker, Dec. 23; "Spring in Brazil," Erlanger, Jan. 7; and "Dark of the Moon," Blackstone, Jan. 21. And, of course, there'll be a mighty safari of Chicagoans up to Milwaukee Christmas week to see the Lunts in "O Mistress Mine" at the Davidson.

Estimates for Last Week

"Anna Lucasta," Civic (10th week) (900; $3.60). Status quo-ish $17,500.

"Carmen Jones," Erlanger (14th week) (1,400; $4.80). Lowest to date; $23,000. Moves out Jan. 5.

"Dear Ruth," Harris (33rd week) (1,000; $3.60). Not so dear this time. Just $15,500.

"Foolish Notion," Studebaker (2nd week) (1,246; $3.60). In for only four weeks, second Guild-ATS show of season got capacity $22,800.

"Laffing Room Only," Shubert (11th week) (2,163; $4.80). Got another okay $39,000.

"The Desert Song," Opera House (2nd week) (3,642; $3.60). Not as good as expected, but $43,000 wasn't at all bad for the big-seater.

"The Two Mrs. Carrolls," Great Northern (9th week) (1,425; $4.20). Okay $14,800.

"The Voice of the Turtle," Selwyn (61st week) (1,000; $3.60). Another so-so $15,000 for the town's long-run champ.

'Rose Marie'-'Maritza' 23G

Toronto, Dec. 4.

Two weeks of "Rose Marie" and "Countess Maritza," with each alternating for split weeks, grossed just a fair $23,000 for the fortnight at the Royal Alexandra here, with 1,525-seater scaled at $2.50 top.

Last week's take was slightly under $11,000 throughout engagement, "Rose Marie" leading in popularity.

OBITUARIES

JULES J. RUBENS

Jules J. Rubens, 59, organizer and veepee of Great States Theatres Circuit, died in Chicago, Nov. 29 following a heart attack.

Rubens' death removed one of its most colorful and important figures from the midwest motion picture industry. Apparently hale and robust, he was at his desk in Balaban & Katz Corp. executive headquarters at the Chicago Theatre on the day of his death.

Born on Chi's west side in 1886, he evinced an interest in show-biz when he took an after-school job as barker for a concession in Chi's old Chutes Amusement Park, where he developed the hoarse voice which characterized him all his life. He pioneered traveling photography and amusement arcade concessions throughout the country, eventually entering motion picture theatre operation in Joliet, Ill., near Chi, in 1906.

In 1910 Rubens renovated the old Aurora, Ill., Coliseum, retitling it the Fox, thus starting what is now the Publix-Great States Theatres Corp. In 1926 he sold 30% of the stock of his fast-growing circuit to B&K, and later, in 1929, disposed of the remaining interests to Paramount, retaining meanwhile his post as veepee in charge of operations, and assuming also duties of general manager.

IN MEMORY OF

GEORGE W. McKAY

(Died December 3, 1945)

BEN REUBEN

And Family

Rubens was well-known for his philanthropic activities and loyalty to his employees, many of whom started with the pioneering exhib in the early, lean days of downstate Illinois operations, and are still in positions of authority. Many city and house managers throughout the state have direct interests in their theatres through the Rubens' policy of rewarding faithful service.

Showman's philanthropic activities were numerous. Besides contributing unsparingly to every wartime cause, he devoted unstintingly of his time to Bond drives, Red Cross, March of Dimes and salvage campaigns, and private charities embraced causes of all creeds and institutions. His personal interest in the welfare of his servicemen employees' families was well known in the trade.

A farming enthusiast, he bought a showplace farm, Cedar Ridge, in Plano, Ill., a few years ago, dividing his time between the farm and his home on North Michigan Avenue, Chi.

Survived by three sisters, Mrs. Jeanette Oppenheim, Mrs. Sadie Rosenholtz, Mrs. Gertrude Berman; three brothers, Maurice, Harry and Claude; son, aviation radioman Nathaniel; and daughter, Doris.

GEORGE W. (RED) McKAY

George W. (Red) McKay, 60, veteran vaudeville and motion picture actor, died Dec. 3 in Hollywood.

He had been in Hollywood for the past 10 years as a contract player with Columbia Pictures, and appeared in many of that company's productions. His most recent picture was "My Diary," in which he supported Maxie Rosenbloom. He also played with Bing Crosby in "Going My Way," in which he had a minor role.

McKay, whose family name was Reuben, was reared in a Cleveland Jewish orphan home. Upon release he changed his name, legally, to McKay.

McKay got his start in show business at the age of 14, when he became a singing and dancing waiter in Chicago. He worked later in the late Gus Edwards' musical, "Merry-Go-Round" and in the musical comedy, "Honey Girl." He was starred by his brother, Ben Reuben, in the latter's production of "Broadway Brevities."

Prior to production work, he had been in vaudeville for a number of years, teamed with Johnny Cantwell. Upon dissolution of that act he appeared in an act with his wife, Ottie Ardine, which had been featured for years on the Keith and Orpheum circuits. He was one of the founders of the National Vaudeville Artists and of the Lights' club.

Survived by widow, son, brother and two sisters.

HIRAM MOTHERWELL

Hiram Motherwell, 57, author and formerly editor and foreign newspaper correspondent, died Dec. 1 in N. Y. after an illness of several months. At one time in the war-planning department of Columbia Broadcasting System, he was best known for his keen interest in the theatre as a music and drama critic. Motherwell's initial book, published in 1914, was "The Theatre of Today." His last book, "The Peace We Fight For," was published in 1943 by Harper & Bros.

He did music and drama reviewing for the Boston Transcript after being graduated from Harvard in 1912. From 1919 to 1927, Motherwell was European correspondent for the Chicago Daily News, and as such covered the continent. He headed this paper's Rome bureau for four years.

In N. Y. later, Motherwell contributed to several N. Y. dailies, Harper's Magazine and Reader's Digest. He wrote his second book, "The Imperial Dollar," published by Brentano & Co. in 1929. He was made editor of the Theatre Guild Magazine in 1928, and is credited with building it from a trade journal into a magazine of comment on the drama, which later became Stage magazine. He was editor until 1935, when he joined the Federal Theatre project of the WPA, becoming assistant national director.

Later he headed the publicity department of the N. Y. Welfare Council, serving three years. Then he went to CBS, staying until the broadcasting company in 1943 gave him leave of absence to tour the country outlining the role of the U. S. in building a permanent peace.

Survived by his widow, a son and a daughter by former marriage. His son Jerry is with the Coast Guard.

PIERRE VAN RENSSELAER KEY

Pierre van Rensselaer Key, 73, editor and publisher of Musical Digest and former music editor of the old New York World, died in N. Y. Nov. 28.

Born in Grand Haven, Mich., Key, after attending private schools and the Chicago Musical College, became in 1898 assistant music critic of The Chicago Times-Herald, later reviewing plays as well. From there he transferred to The Chicago American, and subsequently to The Chicago Examiner, where he served as city editor and night editor.

In 1907, Key came to New York when he was appointed music editor of The New York World, a post he held until 1919, when he began his activities as editor of The Musical Digest.

He was a prolific writer, contributing articles to many of the nation's leading publications. He also wrote biographies of John MacCormack and Enrico Caruso and, in 1937, published a book entitled "This Business of Singing." He was editor of "Pierre Key's Music Year Book," which was published annually, "Pierre Key's Musical Who's Who," which appeared every four years, and "Pierre Key's Radio Annual."

He was widely known as a teacher, serving for many years as lecturer and faculty member of the Juilliard School of Music. He directed many radio programs, and made frequent appearances as radio commentator and as speaker.

Survived by widow.

NIKOLAI KHMELYOV

Nikolai Khmelyov, 44, actor and head of the Moscow Art Theatre since 1943, died in Russia recently.

Khmelyov was taken ill during a rehearsal and died not long afterwards. He was one of the top stars of the Russian stage. Among his roles were Alexei Karenin in Tolstoy's "Anna Karenina"; Tsar Fyodor in "Tsar Fyodor Ivanovich"; and Lekelevarov in "Armored Train."

Khmelyov talents as actor and stage director were responsible for his election as Deputy to the Supreme Soviet.

JOSEPH W. SMILEY

Joseph W. Smiley, 64, veteran legit actor and director of silent films, died in New York Dec.2.

He made his first appearance on the stage in 1893 with Hanlon's "Fantasma." This was followed by a long engagement with the late Fanny Davenport in repertory. He later appeared in "The Brownies," under the management of Klaw and Erlanger, after which he spent several seasons in vaudeville before appearing in screen productions. For several years he had been actor and director with Imp and Lubin film companies, later returning to legit acting. His last stage appearance was in New York in "Skin of Our Teeth."

Survived by widow, Ann Carmichael Smiley.

EDDIE FORAN

Eddie Foran, 58, former vaude actor and recently a stagehand, died Nov. 28 at Trenton, N. J. He had been touring with road company of "Pick-Up Girl" when stricken and died in a local hospital. He was a brother of William Foran, legit actor, currently appearing in "Bloomer Girl" at the Shubert theatre, N. Y.

Foran had been in vaude for years, appearing with several partners, and later in sketches with Charles E. Evans. He was also connected with Ringling Brothers and Sparks circuses prior to joining the stagehands' union.

GEORGE F. MARION

George F. Marion, 85, actor, playwright and producer, died Nov. 30 at his home in Carmel, Cal., following a heart attack.

Native of San Francisco, Marion's stage career began with the original Lew Dockstader minstrels and shifted later to Daniel Frohman productions. He directed numerous Flo Ziegfeld shows and was associated with Anna Held, Fanny Brice, Will Rogers and other stars of stage and screen. His last important role was in Eugene O'Neill's play, "Anna Christie."

Surviving is his son, George F. Marion, Jr., playwright.

GEORGE A. CARLIN

George Andrew Carlin, 54, former picture publicist and for many years editor and general manager of United Feature Syndicate, died in New York, Nov. 28.

He had worked as reporter on New York and Brooklyn newspapers and had been on Metro's publicity staff from 1923 to 1928, after which he went to Warners in like capacity. He left latter to go with the Metropolitan News Service, later merged with United where he became editor in 1930, and served as general manager since 1936.

Survived by widow, two daughters, three sons and two brothers.

DANN MALLOY

Dann Malloy, 61, legit actor and stage director, died at Jackson Heights, N. Y., Nov. 29.

He appeared in a number of productions with the late Minnie Maddern Fiske and in other productions of A. H. Woods and George C. Tyler. He had also directed stock productions.

In more recent years he appeared in "A Slight Case of Murder," "No More Peace," "Coriolanus" and "Meet a Body."

Survived by widow.

CARL HUNT

Carl Hunt, 61, former casting director for the Shuberts, and more recently manager of the 48th Street theatre, N. Y. when under lease to Michael Todd, died in N. Y., Dec. 1.

Hunt entered show business in 1912 as manager of the road company of the musical, "Oh Boy!" and later for a time had been manager of the Winter Garden, N. Y. He later became casting director for the Shuberts, a post which he held for many years.

SAM AMBER

Sam Amber, 65, costumer for film studios and theatres for 25 years, died Nov. 28 in Hollywood after a long illness.

Former tailor in San Francisco.

(Continued on page 55)

MARRIAGES

Bette Davis to William Grant Sherry, Laguna Beach, Cal., Nov. 30. Bride is the film star.

Mary Lou Vieregge to Robert Louis Chase, Chico, Cal., Nov. 29. Bride is a screen actress; groom a production manager.

Betty Hammer to Tom Buchanan, Santa Monica, Dec. 1. Bride is a magazine writer; groom a film editor.

Carol Thurston to Lieut. Col. David Thayer, Jr., Yuma, Ariz., Nov. 24. Bride is a screen actress.

Peggy Hopkins Joyce to Anthony Easton, New York, Nov. 3. Bride is former actress.

Irene Pillot to Irving Dollan, New York, Nov. 23. Bride is secretary to Ben Bloom of Advance Music.

Literati

Banshees Honor George McManus

Luncheon by the Banshees last Thursday (29), when George McManus was guest of honor in the grand ballroom of the Hotel Waldorf Astoria, N. Y., was attended by over 1,000 newspapermen and those in publication circles. It remained for the creator of the comic strip, "Jiggs and Maggie," to register with the funniest gag of the session, despite Bugs Baer. Cas Adams, who arranges the Banshee affairs, dug up a backdrop picturing the former elevated road around the east side's Chatham Square. The inevitable saloon is shown on the corner and a sign included the legend that beer cost 5c.

Event was distinctly Celtic in atmosphere, right from the time that Bing Crosby and Morton Downey started off the accompanying show. Waiters were in shirtsleeves and aprons, and although it was claimed they are the regular Waldorf staff, they sure looked like guys from the Bowery. Corned beef and cabbage was a natural, of course, but it wasn't all east side, west side. Bunch of models, real beauts, gave clay-pipes to those in attendance—but no tobacco. For the first time there was an orchestra on stage, with Meyer Davis conducting. Formerly two girls were at the ivories during the luncheons. Cutouts of Jiggs and Maggie adorned the sides of the balcony. Recalled that when the Masquers hosted McManus in Hollywood about two years ago, the cartoonist said he saw where Brooks Atkinson, critic for the N. Y. Times, had gone overseas and "he'll probably give the war a bad notice."

Banshees celebrated their 10th anniversary, the late Joseph V. Connolly being credited with organizing the King Features promotional idea. And it marked the third of a century in comic strip circles by McManus, a guy who is proud he left St. Louis. *Ibee.*

Polly Pigtails Mag Due

New magazine aimed strictly for femme moppet appeal in the five-to-12-year bracket will hit the newsstands on Dec. 15. It's called Polly Pigtails and is a subsid publication of Parents Magazine. Editorial context, cartoons as well as the merchandising market will be geared solely for the under-teen-agers, marking the first attempt to reach that type of juve femme market.

Lynne Smith has been inked in as fashion editor.

Ed Fitzgerald's 'Tales for Males'

Ed (and Pegeen) Fitzgerald has edited an anthology of "Tales for Males" (Cadillac; $2) which, by its roster of contribs alone, insures worthwhile readability. But, on top of that, the vet radio commentator, who has reviewed plays, pix and books for years, proves his skill as an anthologist with this volume which includes excerpts by Thurber, Saroyan, Lardner, Cain, Kober, Bercovici, Dorothy Parker, Donald Ogden Stewart, Corey Ford, Frank Sullivan, Bernard Sobel, et al. As the title might indicate it's lusty reading but not too stag for the femmes. *Abel.*

Book on Coast Guard Mascot

Top pre-publication promotion will build up "Sinbad of the Coast Guard," juvenile book on famed mascot of the Coast Guard cutter Campbell. Life mag spread (Dec. 7), N.Y. Mirror Sunday mag layout, Ripley cartoon, Boy's Life condensation, True Comics and radio plugs are set. Written by George Foley, Coast Guard's N.Y. press chief, the book will be published by Dodd Mead. Held up since September due to press problems, it will hit stands before Christmas.

More fireworks are in the works when Sinbad returns from Japan to N.Y. aboard the cutter. Nine-year-old mutt, a Coast Guard hero, has sailed 1,000,000 miles at sea, received decorations for ETO and Pacific duty.

Gibbs' Second Book

Wolcott Gibbs, New Yorker drama critic, who states he's "written over 1,000,000 words" for the mag, is having a second book published by Random House. First one was titled "Bed of Neuroses," also an anthology of his New Yorker writings.

Double-Talking Critic

Dorothy Kirsten's fine performance in "La Boheme" at the Met Sat. (1) night had Dave Quirk, N. Y. Daily News drama-music ed, speechless at first, the scribe finally coming out of his trance to do the first four paragraphs of his Monday (3) review in double-talk. Miss Kirsten, he gurgled, "urb speeved 'La Boheme' when she intaubed a homatrove at her Met debut Saturday. She lapaimed in the strafin but took a pantem on a deedum with a sorum vorum chorus. Right from the opening aria, she was spemined in the roznet for an eppis on the glacem, but you can't ladle a steedle on the crammis, especially if you aufe the teeptoff and are inclined towards the mernal apotimies."

Quirk explained later, in plain English, that Miss Kirsten got herself in solid.

'Wedding Ring' Foreign Printings

Beth Brown's book "Wedding Ring," which nobody wanted to publish, is now going to be printed in Spanish. Negotiations are also being closed for French, Portuguese, Italian, Swedish, Norwegian, Danish and other foreign language rights to the book.

"Wedding Ring," which has sold over 300,000 copies and has never been out of print in England, was the ugly duckling in the book publishing circle. Every one had turned it down at least once until Doubleday finally published the book. Now the book is being readied for production as a Broadway musical.

CHATTER

Ilka Chase doing a book on fashions.

Larry Marks compiling a book of gags about Frank Sinatra.

Alyce Canfield doing a yarn about Clark Gable for Collier's.

James M. Cain doing a fan mag article about Lana Turner.

Georgiana Campbell in Hollywood to cover film news for the London Daily Mail.

Ben Hecht writing a special article about Hollywood for the new Go magazine.

Richard Harrity now with Duell, Sloan and Pearce as general consultant. Also finishing a play.

Roman Freulich, of Republic, has an article on color photography in Popular Science for December.

Mort Thompson's new book, "How to Be a Civilian," will be published in January by Doubleday Doran.

Marina Cisternes, Chilean scribe, was elected president of the Hollywood Foreign Correspondents Assn.

Joe McCarthy, ex-editor of Yank, writing the authoritative book on the GI weekly, its staff, and its part in the war.

The Stanley M. Rinehart, Jr. cocktailing Abner Dean, author of "It's A Long Way to Heaven," next Monday (10).

Capt. Allan Finn is back in mufti after several years as chief press censor for the 7th Army in Europe. Finn is on leave from Newsweek.

Howard Katzander, ex-Yank staffer, staying abroad to be news editor of the Paris Post, his wife, Shirley, leaving PM city staff to join him.

N. Y. Post music editor Harriett Johnson's book "Your Career in Music" gone into fourth printing, first of Dutton's "Career" series to do so.

Los Angeles Herald-Express, after strike threats, signed a new labor contract granting wage boosts to editorial employees, retroactive to Feb. 23, 1945.

Col. Franklin S. Forsberg exec head of Yank, and other service papers, given Distinguished Service Medal last week by Maj. Gen. Frederick H. Osborn.

Lois H. Kelly has joined Fawcett Publications as a member of True mag's publicity promotion staff. Mrs. Kelly formerly with Esquire, N. Y. Daily News and American Airlines.

Humphrey Doulens, VARIETY correspondent in Westport, Conn., just returned from Pacific and stationed with Army Air Forces on Long Island. Celebrates 20th year as VARIETY mugg shortly.

BIRTHS

Mr. and Mrs. Frank Cleaver, daughter, Hollywood, Nov. 26. Father is a screen writer.

Mr. and Mrs. Allen Martini, daughter, Hollywood, Nov. 30. Father is production assistant at RKO.

Mr. and Mrs Herschel Crockett, son, Los Angeles, Dec. 1. Father is talent agent.

Mr. and Mrs. Stan Stanley, daughter, New York, Nov. 23. Father is on sta flof T. B. Harms.

Mr. and Mrs. Paul Phillips, daughter, New York, Nov. 29. Father is production director of WCAU, Philadelphia.

Broadway

Frank Case's wife still very ill.

Sidney Phillips a grandpop for second time.

Philip Adler gen. mgr. of "Home of The Brave."

Ed Bodin named drama-film critic of Hobo News.

Tom Barrows (Karl Bernstein's office) p.a. on "Nellie Bly."

George Oshrin back with "The Passing Show." Al Butler in advance.

Eddie O'Keefe company manager of "Brighten the Corner," Paul Stanley p.a.

Lou Silvers, orch leader on the "Lux Radio Theatre" show, in from the Coast.

Orson Welles, slated to arrive east Monday (3), postponed the trip for two weeks.

Alex Yokel out of hospital is home and expects to be around in about two weeks.

Joe Shea ahead of road "Harvey," starring Joe E. Brown; Charles Sirakosch back.

Ernie and Ruth McCauley celebrated their 25th wedding anniversary last week.

Dick Weaver in Chicago for two weeks to cover sudden booking on "A Joy Forever."

Herman Bernstein gen. mgr. of "Portrait in Black," Eddie Dimond to stage manage.

Oscar Levant to the Coast for comedy role in "Humoresque," Warner Bros. remake of 1920 silent.

Howie Horwitz, just out of the Army and formerly asst. to p.a. Ed Weiner, has opened his own publicity offices.

Vic Orsatti talking a managerial contract to Bob Considine for Hollywood. Agent returns to the Coast this weekend.

Buddy Robbins and Al Brackman, latter also a Robbins Music staffer, en route back from Italy and slated for discharge.

Paul Richaraths celebrating 24th wedding anni today (5). He's assistant to E. K. O'Shea, Metro eastern sales manager.

Cora Smith leaving "I Remember Mama" (Music Box, N. Y.) to play lead in USO "Dear Ruth" legiter headed for the Pacific.

Marvin Kohn and Tibel Nard have taken over press chores for Barney Josephson's Cafe Society Uptown and Downtown.

Quite a turnout for the Banshees' third-of-a-century salute to George ("Jiggs & Maggie") McManus. Bing Crosby headed the show.

Al Tamarin to the Coast last week for three-week tour of Theatre Guild subscription cities, stopping in Chi and K. C. on way back.

Martin M. Spector, Carol Bruce's mgr. before entering Army, back in N. Y. after 3½ years with Patton's 3rd Army intelligence staff.

Paul Douglas and Virginia Field have purchased house in Hollywood. She is there is pictures and he is here rehearsing in "Born Yesterday."

Spyros P. Skouras has set Friday, Dec. 21, as date for company's annual Christmas party, to be held per usual in Hotel Astor's grand ballroom.

Ted and Dorothy Claire leaving this week for Pacific area tour in USO-Camp Shows "Copacabana Revue" unit, with ultimate destination Tokyo.

Ian Hunter, absent from the screen for three years with the British Navy, returning to pictures in J. Arthur Rank-John Corfield production, "Bedelia" in London.

John C. Flinn, exec director of Society of Independent Motion Picture Producers, who's recuperating from recent removal of gall-bladder, shoves off for Coast Saturday (8).

Col. Curtis Mitchell, successor to Bob Gillham as publicity-advertising director for Paramount, has had his office painted white, with whole changeover strictly in the simplicity groove.

Eddy Duchin has an idea that certain key Navy officers reenlist and help man the boats to bring back our GIs who are marooned abroad, not for lack of shipping space as much as officers.

Ned Glass, "USO Commando" who "captured" a German town last year when it surrendered to the first American who showed up, is just back from three-month USO-Camp Shows tour of Hawaii.

Auction sale in N. Y. Monday (3) of Marion Davies' library from her Santa Monica beach home brought the former star $13,412, with auction of rest of library and furniture to be continued through Saturday.

J. E. Brulatour, Inc., angling for that War Activities Committee space in the Paramount Bldg., if, as and when WAC dissolves. Office space is one of the major problems for all business especially midtown.

Abe (Franchot) Cohen, formerly general manager for Shuberts in Chicago, going back with Boston company of "The Voice of the Turtle"; Harry Lee taking over as company manager of "Anna Lucasta" (Mansfield).

Eugene O'Neill, Jr., son of the playwright, makes his professional legit debut as narrator in Sophocles' "Oedipus Rex" being staged for two performances Dec. 16 at the Majestic, N. Y., by the recently-formed Readers Theatre.

Sam Dembow, Jr., president Edward Golden Productions, who's in the New York hospital, is nearing release but will spend a week at home in Westchester before returning to his office. Nothing serious, states Dembow.

San Francisco

By Ted Friend

Lord Norman and Lady Brookes in town.

Paul Smith back as editor of Chronicle.

Andy Russell due in for personal appearance at CBS studio.

New Men's Bar to have holiday opening at St. Francis hotel.

Wade Thompson, promotion head at KQW, back from trip to Seattle.

Localites resuming winter trek to Mexico now that travel snags have eased.

Henry King opens at Peacock Court of Mark Hopkins tomorrow night (6).

Truman R. Letts, Mayor Roger D. Lapham's secretary and press aide, hospitalized.

C. L. McCarthy, general manager of KQW, leaves for Washington for hearing on KQW, CBS sale.

Carmelita Maracci, local gal, now on dancing tour for S. Hurok, returns here to dance at the Opera House.

Homer Curran, theatre owner, and author of book of "Song of Norway," writing new musical tentatively titled "Magdalene."

Ray Hackett and his KQW studio orchestra to fill in for two days between end of Carmen Cavallero engagement and Henry King opening at the Mark Hopkins.

St. Louis

By Sam X. Hurst

Billy Burke, mimic, and Demar and Denise headlining floor show at Club Continental, Hotel Jefferson.

Fred Wehrenberg's arthritis condition has been aggravated by a shotgun recoil while hunting near High Hill, Mo.

Dimitrios James, son of Tommy James, owner of several indie nabes, awarded Bronze Medal for action in the South Pacific.

M. L. Plessner, advertising and exploitation director for Fanchon & Marco in St. Louis, named Missouri publicity chairman for the 1946 March of Dimes.

Doubling as pianist and baton waver, Leonard Bernstein won the mob at two concerts of the St. Louis symph orch in the Henry W. Kiel auditorium last week.

Herb Washburn, St. Louis branch manager for National Screen, exhibiting a blue ribbon won by his cocker spaniel at the Mississippi Valley Kennel Club annual show.

Out-of-town exhibs shopping on film row include, Charles Beninatti, Carlyle, Ill.; Bill Williams, Union, Mo.; Robert Cluster, Salem, Ill.; John Rees, Wellsville, Mo.; H. Leber, Pacific, Mo.; Dean Davis, West Plains, Mo.; Sam Pirtle, Jerseyville, Ill., and Leon Jarodsky, Paris, Ill.

Current Road Shows

Continued from page 53

field (4-5); Mem. Aud., Worcester (6); Lawler, Greenfield (7); Acad. Mus., Northampton (8); Copley, Bost. (10-15).

"Nellie Bly" — Forrest, Philly (3-15).

"Of All People" — Shubert-Lafayette, Det. (3-15).

"Oklahoma!" — Colonial, Boston (3-15).

"Pick Up Girl"—Erlanger, Buff. (3-8); Roy Alex., Toronto (10-15).

"Pygmalion" — Shubert, N. Haven (6-8); Plymouth, Bost. (10-15).

"Rebecca" — Albany, Albany (3); Aud., Savannah (4); Mun. Aud., Augusta (5); State, Winston-Salem (7); Acad. Mus., Roanoke (8); Lyric, Richmond (10-12); Center, Norfolk (13-15).

"St. Lazare's Pharmacy"—His Majesty's, Montreal (4-15).

"School for Brides"—Copley, Bost. (3-8); Erlanger, Buff. (10-15).

"Soldier's Wife"—Aud., Savannah (12); Aud., Augusta (13).

"Spring in Brazil" — Nat'l, Wash. (3-8); Ford's, Balto (10-15).

"Student Prince"—Biltmore, L. A. (3-15).

"Suds in Your Eye" — Aud., St. Paul (2-5); Lyceum, Minn'p'lis (6-8); Davidson, Milwaukee (10-15).

"The Only Girl" — Capitol, Salt Lake C. (3); Aud., Denver (5-6); Univ., Laramie (7); Aud., Pueblo (8); Arcadia, Wichita (10); Mem. H., Salina (11); Mus. H., Kansas C. (13-15).

"The Passing Show" — Shubert, Philly (3-8); Cass, Det. (10-15).

"The Winter's Tale" — Amer., St. Louis (3-8); Nat'l, Wash. (10-15).

"The Would-Be Gentleman"—Wilbur, Bost. (3-8); Shubert, Philly (10-15).

"Tobacco Road" — Ford's, Balto. (3-8).

"Two Mrs. Carrolls"—Gr. Northern, Chi. (3-15).

"Voice of the Turtle" — Selwyn, Chi. (3-15).

"Windy Hill" — Cass, Det. (3-8); Hanna, Cleve. (10-

Chicago

Brynie Foy in town last week yacht-hunting.

Nicholas Bros. inked for new Latin Quarter show Dec. 14.

Lenny Kent takes over from Willie Shore at Rio Cabana Dec. 28.

Jose Manzanares and his maracamaulers returning to the Rio Cabana

All-American News, Negro newsreel outfit, celebrated third anni last week.

Jack and Ellen Wildberg leaving for holiday sojourn at latter's home in Montana Monday (10).

Buddy Ebsen and wife here last week for Junior League ball, then to New York for "Show Boat" rehearsals.

Irv Kupcinet sharing spotlight (as emcee) at Chicago theatre with recent winners of Daily Times' "Harvest Moon" contest.

Tune Toppers open at Congress hotel's Glass Hat Dec. 19 after 38 months in the Navy.

Griff Williams orch and Erwin Corey succeed George Olsen, Minevitch Rascals, etc., at Palmer House's Empire Room Jan. 17.

End of meat rationing and annual Chi Restaurant Assn. dinner-dance coincided, so members celebrated by burning 100,000,000 red points.

Maj. Arthur Wermuth, Chi's "One-man Army of Bataan" and brother of dancer Talia, named general sales manager of Pace Coin Machine Co. here.

J. Charles Gilbert, former Opera House manager, off to N. Y. and new tieup with Michael Myerberg in production of Mary Martin starrer, "Lute Song."

Benny Goodman returned last week to Chi's Hull House, scene of his first clarinet tootling, with $5,000 check for reestablishment of music school there.

Chi sportsman Nate Hirschfield is one of the backers of Howard ("School for Brides"-"Good Night, Ladies") Lang's new show, "As Shadows Fall."

Howard Parker, just out of the Army, has formed Sherman-Parker music booking office here. Before entering service four years ago, he was associated with Mike Falk office, Detroit.

New Roosevelt College here recipient of $500 gift from Edward G. Robinson, and board of directors are making a pitch for part of $500,000 balance left in recently closed Hollywood Canteen's treasury.

Havana

By Rene Canizares

Tito Guizar has said goodbye to Cuban radio listeners through RHC Blue Network, and is going back to New York and Hollywood.

Cuban Radio Commission has closed radio station CMK. Station had been on the "out" with the government for more than two months.

Cuban Musical Guild announced the following concerts for December: Dec. 5, Daniel Duno; Dec. 12, Jose Echaniz, and Dec. 18 and 20, Yehudi Menuhin.

Radio station CMW, local outlet known as Sports Station of CMQ network, will operate independently as the lease held by the network was cancelled yesterday.

Ben Marden reported interested in associating with Nestor Mendoza, Cuban lawyer and financier, in some big enterprise which may include sports, games, beaches and hotels. Marden is here on a visit.

Baseball announcers have been ordered by the Radio Commission to refrain from giving complete score of the game at the end of a broadcast in order to stop gambling. Investigation showed that the fans were playing a new numbers game.

Montmartre cabaret, closed for more than two years, is now being readied for the expected big tourist season. Since the government is in earnest about stopping all gambling in Cuba, except the national lottery, it's doubtful if gambling will be permitted at the Montmartre as before.

Minneapolis

By Les Rees

Jack Cohen, 20th-Fox branch manager, ill at home.

Murtah Sisters held over at Hotel Redisson Flame Room.

Cedric Adams, Star-Journal columnist, bedded by flu.

Rubinoff gave two Sunday concerts at St. Paul Auditorium.

Northwest Variety club Saturday night parties packing 'em in.

Annual Sportsmen's Show scheduled for Auditorium April 20-28.

L. E. Goldhammer, Film Classics sales manager, in from Hollywood.

Maitland Frosch returning to his theatre equipment business after discharge from Navy.

Kenny Gaines back as Warner Brothers' head shipper after recovery from long illness.

Paramount club held party to celebrate branch's fine showing in recent Third-of-a-Century drive.

John Redmond, Singer circuit district manager, in Northwestern hospital here, recovering from flu.

Russian Ballet Theatre at Northrop Auditorium with Minneapolis Symphony orchestra for three nights.

Mindako (Paramount) circuit reopening Garrick and Lyric theatres in Duluth, following redecoration jobs.

A Minneapolis Symphony orchestra rehearsal broadcast for first time over KOUM, University of Minnesota radio station.

Fritz Kreisler concert drew largest audience in 3,500-seat Northrop Auditorium history, with orchestra pit filled and 250 customers on stage.

"Hy" Chapman, Columbia branch manager, to Kansas City to confer with Ben Marcus, district manager, regarding "Silver Jubilee" celebration.

Sgt Lowell Kaplan and his WAAC wife both out of service and taking trip to New York before he resumes former post as Eddie Ruben circuit booker.

South Africa

By Joe Hanson

"Weekend at the Waldorf" (M-G) also doing nifty biz.

Leo Cherniavsky, the violinist, sued for divorce on grounds of desertion.

Jeanne Gautier, French violinist, opened South African concert tour in Cape Town.

M-G-M's "Valley of Decision" did holdover business in Cape Town and Johannesburg.

"Jane Eyre" first 20th-Fox feature to be released at Colosseum, Cape Town, did S. R. O. biz.

"So Proudly We Hail" first Paramount feature released through African theatres under new contract.

Harry D. Gordon, executive of African Consolidated Theatres in Cape Town, transferred to Johannesburg.

Spectacular Biblical pageant presented at City Hall, Cape Town, in aid of South African Jewish War Appeal.

Rivoli Cinema, Johannesburg, severely damaged by fire. Loss in euipment estimated at several thousand pounds.

Nan Munro and Margaret Inglis staging two plays, Ivor Novello's "Full House" and J. B. Fagan's "And So to Bed" in Johannesburg, with Cape Town season to follow.

Relaxing of bus curfew welcomed by cinema patrons. Buses now run to 11:30 p.m. week nights and midnight Saturdays. Exhibitors much relieved at later starting times of shows now possible this summer.

Spyros P. Skouras' 30th anni celebrated by premiere of "Keys of the Kingdom" at 20th Century Johannesburg, attended by Cabinet Ministers, diplomatic corps, and the Mayor of Johannesburg.

Sportsmen in Cape Town also incensed at action of Sunday Observance Society in invoking old law prohibiting sports on Sundays. Large charity golf match recently cancelled as result of this interference.

Obituaries

Continued from page 54

Amber moved to Hollywood in 1920 and opened an establishment to supply uniforms for theatres, later branching into the picture lots. He was widely known in show business.

MRS. ELIZA RAPF

Mrs. Eliza Rapf, 85, mother of Harry Rapf, Metro composer-producer, died Sunday (2) in Hollywood of a heart attack. She had lived here for the last 25 years.

Surviving, besides the producer, are another son, Arthur, New York exhib; three grandsons, scripter Maurice, Matthew and Joseph, Jr., and three great-grandchildren.

MRS. CARL DOTY

Mrs. Carl Doty, 27, who had been in the publicity department of American Broadcasting Co. before joining the Red Cross, died in New York, Nov. 27. She was a granddaughter of the late John Cort, legit producer.

Survived by husband, mother, sister and brother.

FRED RAINS

Fred Rains, 85, father of Claude Rains, screen star, died Dec. 3 in London. He had been a character actor, producing and appearing in films in England and the U. S.

Mother of William L. Shirer, author and Columbia Broadcasting foreign correspondent, died in Cedar Rapids, Ia., Nov. 26.

Ewart Adamson, 63, screen writer, died Nov. 28 at his home in North Hollywood, following a long illness.

Nasib Kopooshian, known in the trade as Nasib, theatrical photographer, died in New York Nov. 29.

Father of Robert Pryor, promotion director of WCAU, Philly, died Nov. 30, in South Orange, N. J.

Hollywood

Lyle Latell laid up with bronchitis.

Robert Alda bedded with bronchitis.

Mitchell Hamilburg to Chicago on business.

Noel Madison vacationing in Santa Barbara.

Darryl Zanuck to Mexico on a hunting trip.

Edgar Buchanan laid up with throat infection.

Ann Dvorak filed suit for divorce against Leslie Fenton.

Allan Jones in town after a nationwide singing tour.

Philip Reed in from New York to start work in "Big Town."

Dixie McCoy upped from script girl to dialog director at RKO.

Alan Curtis broke a knee cap and several ribs in a motor crash.

Roy Rogers bought 20 palominos for his Bouquet Canyon Ranch.

Henry Koster checked in at Metro after vacationing in New York.

Lew Pollack celebrated his 25th anniversary as a member of ASCAP.

Earl Carroll back in town after a four-week tour of South America.

Boris Karloff's wife filed suit for divorce and $2,500 monthly alimony.

Anthony Havelock Allen, British producer, gandering Hollywood studios.

Virginia Mayo checked into the Goldwyn lot after a month in the east.

Don Beachcomer returning to his restaurants after four years in the Army.

Capt. H. E. C. Boxer, of the British Air Commission, guested at Metro.

Walter Colmes' father in from Boston for his first gander at film production.

Smiley Burnette leaving on a nationwide stage tour, starting in New Orleans.

Buster Crabbe lining up a troupe of swimmers for a nationwide tour next summer.

Celeste Holm in from New York for a film role in "Three Little Girls in Blue" at 20th-Fox.

Joan Harrison, femme film producer, speaks this week before the Book and Author Club.

Jean Hersholt appointed film industry representative in the William Allen White Foundation.

Joseph Bernhard in from New York for production huddles with his partner, Milton Sperling.

Lon McCallister, waiting for discharge from the Army, was handed a corporal's stripes instead.

John Alexander drew an actor's job at 20th-Fox after nine years as a stand-in for Donald Meek.

Shirley Temple to Washington to address the National Youth Conservation Conference, Dec. 7.

Harry Gordon paying his first visit to Hollywood after years as Paramount manager in Central America.

Judge Judson Nyi, Yin-Hua Shang and S. H. Chang, Chinese Government officials, feted on the Metro lot.

Jon Hall, film star, is organizing a company to build a $600,000 airport-country club near Santa Monica.

Jane Russell in from Cleveland, where she spent two months with her husband, Bob Waterfield, pro footballer.

Charles R. Rogers appointed William J. Gell as his London rep on the forthcoming "Angel on My Shoulder."

Cmdr. George O'Brien, released from the Navy, will return to pictures as a writer or producer of westerns.

Edward G. Robinson burned his right hand when a book of matches ignited while he lighted a pipe in "The Stranger."

Stellan Dahlstedt, chief technician of the Swedish film industry, delivered a lecture before the Society of Motion Picture Engineers.

Margaret McDonnell resigning as story editor of Vanguard Films to retire with her writer husband, Gordon McDonnell, to their Arizona ranch.

Forrester Harvey, film actor, is suing the Gotham cafe, on Hollywood blvd., for $59,000 as damages for injuries sustained by falling off a defective bar stool.

Miami Beach

By Larry Solloway

Al Mercur preemed his Hollywood Show Bar Nov. 30.

Walter Winchell back in town for balance of the season.

Al Jolson has reserved suite for season at Lord Tarleton hotel.

Neil Lang out of service and taking over as asst. manager of Rooney Plaza.

Gracie Barrie being dickered for by Benny Gaines for his Blackamoor Room.

Dick Smart and June Taylor line held over at Five O'Clock club with Myra and Ronnee Sawyer and McCord and Lind added.

Paddock Club launched new show featuring Hal Thornton, Don Tannen, Nick Long, Jr., Frances Welch and Harry Candullo's orch.

Jimmy Durante and Xavier Cugat set for Colonial Inn in Hallandale for Jan. 16, coincident with opening of Hialeah. Meet Wertheimer will operate the spot, with Connie Immerman managing.

BEATRICE KAY

Roxy, New York

Hottest show to hit the Stem in many a moon was unveiled at the Roxy, Wednesday (14). Actors, bookers and showbiz people generally should go to the house to see what a stage bill can be, and so very often isn't.

Opens quietly enough with a brief intro by Carl Ravazza, hous[illegible]er, then cust[illegible]nd [illegible]nt [illegible]er [illegible]o [illegible]g [illegible] has shown [illegible] interies. But showy holds bring effective reactions from audience.

This clears the way for Beatrice Kay, the chantoosie. Many a claim is made for many an act along the lines that it is sensational. In Miss Kay's case this is actually true. Singer-comic bursts like an earthquake bomb on the Roxy stage and completely dominates everything—house, band, other performers. Gal is so great that patrons audibly comment about it. With the show she gives at the Roxy she moves into the small coterie of performers of the first rank. It not material alone, tho the stuff she purveys is fresh and very funny. It is the artistry, the command and the projection with which she invests the words and music that count so heavily for her. Altogether a memorable conclusion to an exceptional show. Biz capacity. Pic is *Dolly Sisters*.

Paul Ross.

The Billboard
NIGHT CLUBS-VAUDEVILLE

Roxy, N. Y.

This is possibly the best-rounded show the Roxy has had under its recently innovated presentation policy. It really plays like a million.

The bill plays fast, has been neatly staged and achieves a greater intimacy with the audience than any other recent layout that's played the 20th-Fox flagship.

All the individual acts are excellent, and that goes for the opening Maurice Rocco, with his upright

VARIETY
HOUSE REVIEWS

[illegible]inking of the black-and-whites, to the closing Beatrice Kay, with her mugging and travesty of oldtime tunes.

Miss Kay can really rock 'em with her showmanship, and she really gets those laughs with those hokum bits of biz that never for a moment are out of the realm of good taste and expert timing. Her style is so typical of the vet performer who has adopted the schmaltz of another era, and knows how to use it well whatever the times.

Kahn.

Critical reviews... NOT Press agentry!

Management Counsel—
MICHAEL L. VALLON • MARY VALLON
RKO BUILDING • RADIO CITY • NEW YORK, N. Y.